THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Shane-na-Lawn possesses considerable dramatic merit, and it elicited the approval of a large and demonstrative audience at the People's Theatre on Monday night. But it is more for the quaint, droll Irish wit with which the piece overflows than for the serious part of the story that the spectator's interest is excited. Messrs. Roach and Knox have a knack for writing pithy, humorous dialogue, and the colloquies of Shane and his sweetheart, Peggy, scintillate with bright sayings, such as we find in the pages of Lever's books. The flavor of the piece throughout is essentially Hibernian, and an interesting plot is unfolded without recourse to the familiar expedient of playing on Irish hate of English authority. There is not a red-coated soldier in the whole play! There is not a heartless evi tion or a rascally process-server! All the persons of the drama are Irish—the good and the bad individuals being alike indigenous to the ould sod. The materials out of which the story is constructed are not strictly original. But they are of the agedly reliable sort, which always may be relied upon to gain the applause of a not too discriminating audience. Some of the complications are arrived at by ingenious devices, and the situations which bring the first and second acts to a close are dramatic. But even if the story of Shane-na-Lawn were less interesting than it is, the abundant good spirit which animates the comedy scenes could sufficiently amuse the observers. There is more terseness, allied with true essence of the Emerald Isle, in the language of Messrs. Roach and Knox's drama than in any piece Boucicault ever turned out of his prolific workshop.

Shane-na-Lawn is a witty, good-hearted Irish lad, devoted to the service of a pair of lovers, Gerald Power and Rose Redmond. The course of their affection does not run smooth, for their families are at loggerheads, and Rose's brother is especially bitter in his opposition to Gerald. The latter, for the sake of his sweetheart, submits to a public insult at the hands of young Redmond. Shane hovers over Rose and Gerald like a guardian angel, and when a scoundrel named Kerwin causes the latter to be suspected of a murder and robbery actually committed under his own direction, the faithful boy unearths the real culprit and saves his mistress' intended from the shadow of suspicion. Gerald and Rose are at last permitted to love each other in peace and happiness, while Shane is made joyful by the heart and hand of Peggy O'Moore, a pert little colleen whom he has teased, coddled and chaffed through the entire three acts of the play.

In the part of Shane, W. J. Scanlan is happily suited. The comedy passages with which it abounds he invested with drollery and unction, and the several dramatic situations gave him a chance to show his ability for serious work. The rollicking effervescence of the character was admirably delineated by Mr. Scanlan, who is one of the most attractive of Irish comedians, whether they be young or old. By no means the least entertaining feature of the performance is his rendering of a number of ear-pleasing melodies, which are his composition. "Nellie's Blue Eyes," "Over the Mountain" and "The Rose Song" were all sung melodiously, and each found favor with the listeners. Gus Reynolds did some clever work as Ronald, a scamp of the Harvey Duff order. Frank Ambrose, who was cast for Gerald Power, is about the worst duffer we have seen on the New York boards. W. K. Ogden was not quite as bad in the part of Harry Redmond, but he deserved to be named in the same category. Any of the amateur dramatic societies of New York could furnish more competent people than Messrs. Fessler, Pike and Turner. W. R. Webster did a very neat little bit as a blind fiddler, Buckley. The ladies, we are sorry to say, did not do much to redeem the uneven and partially inadequate cast. Ethel Brandon was extremely weak and colorless as Rose Redmond, but illness possibly had something to do with her inefficiency on this occasion. Marion Warren used a Pittsburg brogue as Peggy O'Moore, but she looked pretty, and Mr. Scanlan succeeded in helping her over the rough places. Mrs. J. B. Turner was at least satisfactory as Gerald's mother, Mrs. Power. Taken as a whole, however, Shane-na-Lawn is badly played. Mr. Scanlan, surrounded with a good company, could run the piece for several weeks, we believe, at an uptown theatre, to large business. It was nicely mounted at the Peo-'s. Michael Strogoff will be seen here next

* * *

n obvious reason, novels are not often dramatized successfully. The million readers of the novel are not satisfied with the character enacted on the stage, for they have established an ideal, and from this they will not depart. "Dombey and Son" is not the most popular of Dickens' novels; Cap'n Cuttle and Jack Bunsby are the two characters that stand out prominently in its pages, and their savings have been quoted until they have passed into history. The lamented Brougham made a fair dramatization of "Dombey and Son," and William J. Florence has fallen heir to its stage interpretation. Mr. Florence has so manipulated it as to make Cap'n Cuttle a star part, and Cap'n Cuttle is the central figure in every act. But he plays it with a quaint humor and pathos that makes up for the lack of dramatic construction. The play opened the third week of the Florence season at Daly's Theatre on Monday night, and drew forth only a fair audience, probably accounted for by the fact that Mrs. Florence, so gorgeous in the modiste's art, was not in the bill.

The star was somewhat lacking in support. Sol Gills, the old instrument-maker, was hard and unsympathetic, and delivered his lines in sing-song fashion. The Mr. Dombey of Henry Holland was dignified—typical of the conception in the readers' eye, and altogether satisfactory. He deserves much credit for a faithful picture skeletonized from the novel. As Carker, manager of the Dombey firm, Cyril Searle loomed in the background as an Iago, and worked his deviltry very acceptably. J. H. Browne, as Walter Gray, played a conventional lover, with here and there a stroke of good acting. Earle Stirling's Toots created a good deal of merriment. He did not overdo it, and therein laid claim to the audience's appreciation. J. H. Dunn doubled Major Bagstock and Jack Bunsby, and failed to win the audience in either role. Never once was the audience in sympathy with him, although he tried hard to gain its favor. Ethel Greybrooke played Edith Granger, Dombey's false wife, with good effect. Mrs. Louisa Eldridge's Mrs. Skewton was, of course, an admirable performance. She spoke her lines with unctuous effect, and won a fair share of the applause. Minnie Radcliffe's Florence Dombey was a rather tame performance as a whole; but at times she gave vent to emotion that moved the audience. Hattie Russell made the small part of Susan Nipper, maid to Florence, stand forth prominently, and gave a bounce to the performance that won upon the lovers of touch-and-go, slap-dash comedy.

Next week the Florences will present The Mighty Dollar, and end their four weeks' season at Daly's on Oct. 3. Two nights will intervene, and then the regular Daly season will open on Oct. 7.

* * *

The Comedy Theatre has been beautified since its doors were closed last season, and it presented a very attractive appearance to the large audience which visited it last Monday evening to see Kellar, the wonderful prestidigitateur. New seats have been put in; the boxes have been refurnished and newly curtained; handsome mirrors line the walls, and all the decorations have been improved. A prettier, cosier place for Kellar's unique entertainment could not be found. The audience was composed of the best class of people, and it completely filled the parquet and balcony. Kellar has an agreeable manner and is gifted with fluent speech. While performing his tricks and feats of legerdemain he talks pleasantly. Although there are several "chestnuts" in his repertoire, he has also a good many novel and marvellous diversions. In addition to a number of clever mechanical delusions, the first part of the entertainment is marked by the introduction of an automaton, Psycho, which is made to perform some difficult mathematical computations. The second part is given over to Dora Wiley, who sings some popular selections, and the Tissots, who appear in their living marionettes specialty. The concluding portion of the entertainment is a reproduction of some well-known spiritualistic manifestations. A good orchestra, into Mr. Zaulig's able direction, is brought under requisition occasionally. Manager Brotherton we believe will find in Kellar and the Comedy a profitable investment.

* * *

Shadows of a Great City was acted at the Grand Opera House on Monday night to a very large audience. This melodrama is without exception the most popular American production of the kind that recent years has brought. The local scenes, particularly the views of Blackwell's Island and the East River, were hugely relished and boisterously applauded by the packed gallery. Edna Carey was cordially received, and her capital acting in the the dual-rôle of Annie and Helen Standish richly deserved the acknowledgment accorded her by the audience. Miss Carey is too good an actress to throw away her talents upon this part, however; it is quite unworthy of her abilities. Annie Ward Tiffany's unctuous performance of Biddy Nolan and George Edeson's Jim, the thief, were as successful as usual. Nelson Wheatcroft as the hero, Tom Cooper, acquired and retained the sympathy of the spectators. The Shadows will play to an immense week's receipts at the Grand Opera House. On Monday next Evans and Hoey's company will appear in A Parlor Match.

* * *

One week from Friday Mr. Dixey will commemorate the 400th performance of Adonis at the Bijou. On the following Saturday the phenomenal run of this burlesque will terminate. Messrs. Miles and Barton will, the succeeding week, present Evangeline with a capital cast, in which John A. Mackay, Fay Templeton and Miss Verona are to figure prominently.

* * *

A Moral Crime is drawing good houses to the Union Square Theatre. It will be played two weeks longer, and then the superb production of Romeo and Juliet will be seen.

* * *

Nordeck is constantly meeting with increased attendance at the Third Avenue Theatre. It remains the attraction until Oct. 13, when A Moral Crime will be transferred to the boards of this theatre from those of the Union Square.

* * *

Rose Coghlan's engagement at Niblo's concludes on Saturday night. It has proved to be a profitable undertaking and there is little doubt that the popular actress will find her tour as a star to be completely successful. Henry Chanfrau will play Kit at this theatre next week—the first time he has appeared in this city since his father's death. An elaborate setting of the favorite old comedy-drama is promised.

* * *

Old Lavender is crowding the Park Theatre. Mr. Harrigan has made a pronounced hit in the title rôle, while the company and Dave Braham's new songs have also found favor.

* * *

Fair-sized houses have attended the performances of In Spite of All at the Lyceum. The piece is a clever one and the four principals, Miss Maddern, Madame Dolaro, Mr. Mansfield and Mr. Plympton, give unusual strength to the representations. Miss Maddern is sweet and natural as the unhappy wife; Madame Dolaro is exquisitely artistic as the French singer; Mr. Mansfield is delightfully humorous as the foreign impresario, and Mr. Plympton demonstrates how much a good actor can do with an unsympathetic, negative part. In Spite of All is expected to run three or four weeks longer. When Miss Maddern's contract concludes, it is probable that Mr. Mackaye will retain the present cast as a stock company and produce several new plays which he has in view.

* * *

Whose Can It Be? is in its third week at Tony Pastor's and business continues to be good. The piece has made a positive success.

* * *

Paquita remains the bill at the Fourteenth Street Theatre, and there has been a steady increase in receipts. For the past few nights the houses have been quite large.

* * *

Anselma has been so successful at the Madison Square Theatre that the manager of Madame Janish has been led to extend the engagement. The opening of the regular season, with Sealed Instructions, is consequently deferred for a time.

The Musical Mirror.

There will be a notable event at the Fifth Avenue Theatre this (Thursday) evening, when The Mikado will be presented with Sir Arthur Sullivan in the conductor's chair. There has been a great demand for seats, and there appears to be a disposition to make this occasion a testimonial of the esteem in which the famous composer is held by our public. The audience will partake of the brilliance of a gathering on an important first-night. A great many professional and social dignitaries will be in attendance. It will be a method of showing to Sir Arthur that the authorized Mikado is the only Mikado that possesses any attraction for the representative, right-thinking portion of the community.

* * *

Next Thursday night the 100th performance of Nanon takes place at the Casino. Souvenirs of a novel sort will be presented. The opera continues to meet with large attendance. Sadie Martinot has retired from the cast. Her place is to be taken by Mae St. John. Meanwhile Agnes Folsom is filling the part.

* * *

The McCaull season at Wallack's closes this week. Die Fledermaus is drawing fairly. The experiment of a prolonged musical season at this house has proved more profitable than was expected.

* * *

In the burlesque of Nanon at Koster and Bial's, pretty Laura Burt has become a favorite. Le Clair's topical song, "It's German, Dot's So," is encored again and again. Georgie Parker and Sophie Hummel lend attractiveness to the enjoyable bill. Performances are now given every afternoon at this establishment.

Mr. Kidder's Niagara.

Edward E. Kidder is quite jubilant over the success of Niagara. In speaking of the recent Boston engagement, he said:

"It was rather risky to put it on in critical Boston without a trial in the 'dog-towns.' But its first production was most gratifyingly successful. Only one adverse criticism appeared in next day's papers; but the writer thereof is well known for his iconoclastic tendencies. Yes, Niagara is an emphatic, genuine success. The Boston engagement was very profitable. It not only paid for the scenery and other incidentals of the production, but left a margin that more than paid salaries. And the Boston Park Theatre is not very easy in its terms. The play is doing finely in Brooklyn this week."

Mr. Kidder deserves more credit than has yet been given him for this production. Not only did he write the play, but he designed the scenery and costumes, engaged the company and arranged the route.

The Mikado Decision.

D'Oyly Carte was unsuccessful in his application to Judge Wallace, of the United States Circuit Court, for an injunction to restrain James C. Duff from presenting The Mikado at the Standard. Judge Wallace's decision, which was rendered last week, is favorable to Mr. Duff, and any other managers who may desire to produce the opera without having secured the permission of the authors. Mr. Carte, who had assumed to purchase from the authors their right of representing the operetta in this country, asked the Court to interfere in his behalf upon the ground that George L. Tracy, of Boston, had made and copyrighted a piano score of the opera from the author's original score, and that he (Carte) had acquired the right to that piano score. Messrs. Gilbert and Sullivan had published all the parts of the operetta, with the exception of the orchestration, in England. Mr. Duff purchased in England a copy of the libretto, vocal score and pianoforte arrangement, and employed a skilled musician to make a new orchestration of the opera, but did not use that of the author. He thus secured an independent orchestration, from which he has given representations of the opera. Upon the argument of the motion for an injunction, Joseph H. Choate and Causten Brown appeared for D'Oyly Carte, and ex-Judge Dittenhoefer and Aaron J. Vanderpoel represented Mr. Duff. The decision of Judge Wallace is important to authors and managers, and as no adequate report of it has appeared in print, we present it *in extenso*:

The Judge gives his opinion upon the subject in the following terms: "As the complainant is an alien and the defendant is a resident citizen, the requisite diversity of citizenship exists between the parties to enable this Court to take jurisdiction and protect the equities of the complainant, whether they are founded upon the common-law right of public representation of the opera which he has acquired from the author, or whether they are founded upon his statutory rights, created by the laws of the United States and vested in him by the acquisition of the copyright of the pianoforte arrangement. A resort to statutory copyright in the United States was indispensable if the authors desired to make publication of their work in print in England and yet retain the right to control its dramatic representation in this country. They were well advised that until publication of their manuscript their exclusive right to multiply copies of their work and control its production upon the stage would be intact, but that after publication this right would become public property unless saved by statutory protection. Common-law rights of authors run only to the time of the publication of their manuscripts with their consent. After that the right of multiplying copies, and in the case of a dramatic work of representation on the stage, by the rule of common law, is abandoned to the public. It is immaterial whether the publication be made in one country or another. Such rights of authors as are saved by statute are not recognized as extra territorially. They can only be enforced in the sovereignty of their origin. No one questions the justness of the claim of the author of any intellectual production to reap the fruits of his labor in every field where he has contributed to the enlightenment or the rational enjoyment of mankind. It was therefore entirely legitimate for the authors of this opera to avail themselves of any provisions they could find in the laws of the United States which might protect them in the right to control its dramatic representation in this country. The production of the opera upon the stage would have been practically impossible if they could have retained for themselves the exclusive right to use the musical parts. They sought to do this by retaining the orchestral parts in manuscript and copyrighting the essential elements in their most simple form under our laws through the intervention of an arranger who, as a citizen of the United States, was capable by our statutes of securing a copyright which could be transferred to them. Unless, however, the pianoforte arrangement would be a new and original production of the arranger it could not be the subject of a copyright. If it would be a new and original production it could not be reconverted into an operatic score by a third person * * * without infringing the copyright. The plan adopted was an ingenious one.

"In any aspect of the case the complainant is not entitled to the relief sought, if the publication of the libretto and vocal score of the opera in London with the consent of the authors was a dedication of their playright of dramatic property in the opera to the public. The defendant does not intend to use the orchestral score in his public representation. The exclusive right in Gilbert and Sullivan to publicly represent any part of the opera, except their orchestration, did not survive their publication of the libretto and vocal score. The dialogue, stage business, and words and melodies of the songs composing the opera as an entirety, except the instrumental parts, were dedicated by this publication to the use of the public. It was lawful, consequently, for the defendant to avail himself of this, however unjust commercially, or reprehensible in ethics, his conduct may be. It does not seem open to fair doubt that the literary part of the opera, together with the music of the voice parts, comprises all there is of dramatic essence that lies in the action of the performers. * * *

"Both upon reason and authority, therefore, it must be held that by the publication of the whole opera, except the instrumental parts, the authors abandoned the entire dramatic property in their work to the public. The right to represent it as a dramatic composition thereby became public property, although they still retain the sole right of multiplying copies of their orchestral score. If the orchestration of an opera is not a dramatic composition, certainly the pianoforte arrangement cannot be. In recording the title of Tracy's pianoforte arrangement the Librarian of Congress described it as a 'musical composition.' Although if it had been by correct description a dramatic composition, the action of the Librarian would not be conclusive as to the character of the copyrighted work; his opinion as an official interpretation is entitled to respectful consideration. No doubt is entertained that his judgment is correct. While it is much to be regretted that our statutes do not, like the English statutes, protect the author or proprietor in all the uses to which literary property may be legitimately applied, it is not the judicial function to supply the defect.

"In view of these conclusions it is not necessary to consider whether a valid statutory copyright for the pianoforte arrangement of Tracy has been obtained, or whether there was a non-compliance in any particulars with the statutory requisites. These questions may be more properly reserved until an attempt is made to infringe the copyright by an unauthorized multiplication of copies. Of course the defendant could not be permitted to produce the opera as though it were one containing the orchestration of Gilbert and Sullivan. He would not be permitted, by deceptive advertisements or representations calculated to mislead the public, to enter upon an unfair competition with the complainant. He does not profess to employ their orchestration, and the case is free from any element of actual fraud. The motion for an injunction is denied."

Professional Doings.

—Ida Siddons has cancelled this week's date on account of illness.

—L. S. Anderson has re-engaged for the season with Joseph Proctor.

—Adelaide Fitz-Allan has been engaged for Daniel E. Bandmann's company.

—Tony Pastor is returning Eastward after a very successful tour in the West.

—Ed. L. Snader has joined the Lizzie Evans company to play eccentric comedy.

—C. W. Butler says that he does not go with Carrie Swain, as has been stated.

—Edmund Bentley and Charles Bulkley have been engaged by Louise Pomeroy.

—Fred. Perkins has made an orchestration of The Mikado expressly for small bands.

—Lawrence Barrett's family will remain at the Hotel Vendome, Boston, for the Winter.

—Whose Can it Be? will remain at Tony Pastor's until Oct. 3. It opens in Buffalo on Oct. 12.

—The company engaged for the coming season at the Thalia Theatre arrived by the *Suevia* on Tuesday.

—Eva Byron, a clever singing soubrette with a pleasing soprano voice, is disengaged for the season.

—Marie Hilforde is at liberty to engage for the season. She has just closed with the Bandit King company.

—Marie and Carlos St. Aubyn have joined Lilly Clay's Adamless Eden company. Mr. St. Aubyn is stage manager.

—It has been decided to follow the run of In His Power at Wallack's with Jones and Barrett's drama, Hoodman Blind.

—Ted D. Marks goes ahead of Bartley Campbell's Clio company. Frank C. Cooper is engaged as treasurer of the same organization.

—Mrs. Ettie Henderson's drama, Far West, which contains fine opportunities for leading, comedy and negro parts, will be let by the authoress on royalties.

—Michael Strogoff played to splendid business at the Grand Opera House last week. With the exception of two warm nights, the house was full to overflowing.

—George C. Miln lectured on managers in general and his own in particular, in Denver a fortnight ago, and the aforesaid manager, with grim facetiousness, attached the receipts.

—The company supporting Clara Morris, and which also presents The Rajah on off-nights, will lie idle four weeks from Sept. 26. It opens in The Rajah at Cairo, Ill., on Nov. 9.

—Ullie Akerstrom, Frank Charvat's bright little star, is renewing her triumphs in New England. In New Britain, Ct., last week, she drew the largest audiences ever known in the history of Manager Hanna's Opera House.

—Jacques Kruger left town on Saturday to open his Skating-Rink in the wilds of Michigan. He goes as far as San Francisco, and does not return to New York until February, when he opens at the Grand Opera House.

—Abbey demands at least $2,500 for every Gerster concert. His three trumps are Bernhardt—Anderson—Gerster. No Gerster—no Bernhardt, no Anderson. And thus the provincial manager is compelled to take Gerster at $1,500 a concert—for that is her share.

—At the conclusion of the run of The Comedy of Errors at the Star Theatre on next Saturday evening, the piece, with all the scenery and costumes, will be taken to Chicago, where it will open on Oct. 5, for two weeks. Judging from the great demand for tickets, the professional matinee to-day will be well attended.

—The two Rag Baby companies are denominated the Western and the Eastern and Southern. They have been gotten up with a view to being of equal strength. The former plays in the far West for some time to come. The latter does not go farther west than Omaha. John T. Craven is the Old Sport of the Eastern company.

—Henry Chanfrau passed through the city the other day on his way to fill New England dates. John Stetson has given Kit a near date at the Globe Theatre, Boston. Next week the young actor opens at Niblo's. He has also secured dates at the Third Avenue and the New Windsor, and altogether his season is doing very nicely. George Hoey is writing a new play for Mr. Chanfrau. It is a sort of sequel to Kit, the title of which will be preserved in some shape. Mr. Chanfrau has under consideration a Kit series of plays.

—Emma Abbott and her opera company left the city on Monday. The leading members of the company are Emma Abbott, Laura Bellini, Marie Greenwood, sopranos; Lizzie Annandale, Bertha Fricke, contraltos; Fernando Michela, who will sing in English for the first time, and Agostino Montegriffo, tenors; William Penette baritone; Giovanni Ronconi and William Broderick, bassos. Signor Tomasi is musical director. Among the operas which the management intend to produce, in addition to those already embraced in the Abbott repertoire, are Lakmé, Star of the North, Carmen, Norma and Traviata.

—Last Saturday night, at the Third Avenue Theatre, Mr. Henry, of the box-office, left his seat for a minute, when a man put his arm through the window and abstracted a bundle of fifty tickets for the orchestra-chairs. Mr. Prescott, the acting manager, was notified, and while he was thinking what course to pursue a man came up and presented one of the tickets. Mr. Prescott held him in conversation and sent for a policeman. The man protested that a stranger had given him the ticket, but when he was questioned at the station-house he confessed and gave the name of the thief. A little later on the thief was arrested, and all but ten of the tickets recovered.

The Giddy Gusher.



One of the funniest and saddest sights to me is the amateur—the neophyte who thinks the gilt plaster on the proscenium is carved and solid gold; who, in becoming one of the profession, imagines the attention of all creation is accorded him, and that poor human nature, which it is his duty to imitate in some degree, has been given eyes to gaze upon and sense to admire him. I meet these people continually this Fall. There's a daisy crop of 'em. I sat in an "L" car and observed one the other day. She was going out with the Only a Pair of Pants company, and was studying a small part of two lengths.

* * *

She would bend her pretty eyes on the few leaves stitched between buckram covers, and then look out the window and make her mouth go. Some one left a vacant seat just behind her, and I took it. By that time she was glancing at the part long enough to catch a cue and read it, then turn to the chimney-pots and murmur her speech.

"Here she is!"

Tum-ti-tum-tum-ti-tum (this was a musical cue).

"Helen is discovered."

This was a bit of business, and the young lady moved uneasily in her seat, so I knew she was going through the act of discovery in her mind.

"Um—um—um—um," she droned to herself, occasionally raising her hand toward the tall buildings we were passing. Then she would pause, hesitate, make a worried face, bite her lip, refer to the written rubbish in her hand, and in a relieved way start on again.

* * *

At One Hundred and Twenty-fifth street everyone got out. Little Miss Stagestruck and I had the car to ourselves.

She became very much at ease; sang the "rum-ti-tum," two bars of it, in an audible voice, then got to "Here she is!" and answered with much force:

"Villain, unloose your grasp!"

With a mental wrestle that broke through and agitated her shoulders.

I was getting out at the next station, so I just told her if I were she I should lay the most strength out on the "villain," or his "grasp," and not bear so heavily on the personal pronoun; she would come out of the trouble in better form.

"Well, I never!" said little Powderpuff; and I don't believe she ever will.

* * *

Some days ago I was instrumental in getting a very nice young fellow a position in a theatre to play the "What Ho's!" He bought him a make-up box of grease-paint and hares-feet and lining pencils. I met him bearing it down Broadway, and he told me with pride what it was. I met him three times since, and he is carting the grease-paint every time. It seems to him to be a badge of office, and he enjoys it.

* * *

But, then, amateurs are from good families and have pleasant homes and are quite lionized by a little coterie as being connected with the magical footlights.

I was sitting in a theatre last week where there are a host of accessories. Behind me was a well-to-do couple, evidently Israelites of wealth, and middle-aged. When a mob came upon the stage the old lady was in a flutter of excitement. A very slim-legged young man, with a nose that darkened his immediate neighborhood, stood in the gang, and peered at the audience over his compatriots' heads—a man who carried an S. P. Q. R. "Ach! Isaac, look; dere he vas, pehind de von mit der pig banner. Mein Gott in himmel, das vas fine dings he vears, und you hears his woice louder den de oders. Isaac, Isaac, he vas a fine acdor! Saar schoen, ganz goot! Ach! Ach! I vish Repecca vas here dill she could see."

* * *

Good mercy! There's none so poor but some one yields them admiration, and to this sort of stage-struck party I gave a grin—broad and wide as benevolence.

But alas! Not a week of my life passes that I am not written to or called upon by some ambitious, impecunious girl or boy, who has read THE MIRROR and believes the Gusher to be a sort of middleman; and they are so anxious to get a chance to show the burning genius they know, and their careworn fathers and mothers know, is struggling within them. And will I say a good word? Will I speak in their favor in this column? Will I in any way call attention to their worth and wants?

* * *

God love them! Why, if the Gusher had Mrs. A. T. Stewart's money she would buy up the Modjeska and Langtry and Mary Anderson parlor-cars; she would engage every one of 'em at big salaries; she would hire brass bands and pay poor authors to write dreadful plays, and start companies to show the Sioux and Comanches thrilling acts of border ruffianism and emotional patches of high life. I'd give everybody a chance. As it is, your Gusher, my dear friends, can only laugh at you and cry with you as the case demands. But, for all aspiring, anxious souls she has the warmest symoathy.

* * *

I got very much worried a few weeks ago about Haworth. I saw a litho of him in the shop-windows and became convinced that, having gone into pantaloon parts, he was going in for a pretty man. Only a little while before James Hardie had flooded the town with pictures that incensed me. I never saw Mr. Hardie. I am told he is a very good young man in a society and business way; but if his pictures don't make him out an imbecile barber or a half-witted hairdresser, then I'll wear one for a breastpin all Winter. I had looked at this liquorice youth laid up against porous-plaster in drug-shops and leaning on bottles of sour-mash in dram-shops till I felt ill, and tried the porous-plaster and sour-mash, believing the cause, effect and cure were all in the same window, when one day I was pulled up standing—the sickly smile and curled conk had been superceded: A dress shirt dude collar and white tie took Hardie's place, and I read with horror the name of Haworth underneath.

* * *

I had seen my friend in tailor-made suits (such as ladies wear) up at Daly's, supported by Clara Morris, when he starred in Denise, and I knew that he had shaken off the sheet and pillow-case toilettes—that he would no more play such parts as Licentious Dentifrice and Credulous Vasaline, in Roman and Venetian dramas; but in store-clothes and biled shirts would take it out of the latest Paris plays and pantaloons. But I did not think he would go into the pretty business, part his hair nicely in the middle—try to be sweet and have melting ways. Here was I then stunned at the show-bill countenance he got out just before he committed the Moral Crime.

* * *

"Take me away," I cried, because I always believed Haworth superior to this sort of thing. He was a manly fellow, with a good, strong, masculine face, that had not a pretty feature in it. There was earnestness and expression enough in his eyes to make them attractive; there was a snort about his nostrils that betokened more brains than beauty; there was a nice wide mouth and handsome teeth that was kissable or cussable, as he chose to use it. But it was not a pretty face taken altogether. No amount of art could ever make Haworth a hair-dresser's pet. I do so detest the clerkly countenance-(the "dollar-five" sort of fellows), that Mr. Haworth was a great comfort to me, with his intelligent changeful, manlike face. Imagine, then, the depth of my woe when that show-bill met my view.

* * *

A Moral Crime, mused I, must be the sin committed by an actor like Haworth who goes and makes up from a picture like this. Barron and Bates have characterized him, and Hill has produced him. The show bill is enough. I've not encouraged the Crime bygoing to see it.

* * *

So I never faced the criminal until last week, and found it was the lithographer, not Haworth, who had committed the crime of the shop-window. That melodrama at the Union Square is as tremendous a vehicle to exhibit the passions and powers of Prescott and Haworth as DeLancey Kane's Tally-Ho coach to display Fall styles. I was duly enthused by their magnificent acting and equally delighted to find Haworth no more of a dude than he was in the sheet and pillow-case days—utterly unlike his white-tie portrait—entirely dissimilar to the "dollar-five" young man at the drug-store window. Dear boy, I'm so glad the play has been built to afford so fine an opportunity for him and Miss Prescott, who is a remarkable actress. I'm glad my excellent friend Hill has got the piece and play. It's a quartet hard to beat. But I'm most glad to find dear Haworth is not a $1.05 party like the picture, but the same clever, powerful, young man that used to be the candle in the pumpkin-headed pieces McCullough delighted in.

* * *

I can imagine William Shakespeare, after using one of the appliances that render visible to immortal eyes the doings of this planet, turning to William Burton and expressing his entire approbation of the present performance of The Comedy of Errors at the Star. Robson and Crane are furnishing us with one of the most delightful settings a play of Shakespeare's ever received. The odd and splendid costumes are so varied that I thought I was admiring Thompson, not History. But I ran across Susan B. Anthony and she said:

"What a noble reproduction of ancient days that is at the Star."

"Have you seen it?"

"I have, and though it's many years since the epoch William chose as the date of his comedy, I remember almost every detail. It is historically correct."

Her elder brother, Marc, having furnished the great author such a fruitful subject, it is natural that Susan should be a close student of Shakespeare, and Robson and Crane will no doubt be pleased to hear that the lady says their production is without a flaw, that the costumes, customs, ceremonies, etc., are, as she remembers them, perfect.

* * *

In 1592, when The Comedy of Errors was written, her memory furnished many details that in no performance of the piece has she seen produced until this great one at the Star. I am not one, however, to be greatly annoyed if there be too few or too many legs on the chairs of the period. If the *dramatis personæ* have something picturesque to sit down on, the Gusher is content. She was delighted with the splendid accoutrements Robson and Crane garnished the play with. She rejoiced at the costumes and she was thoroughly pleased with the entire show. Only how on earth the prodigal managers are going to travel with it and clear expenses—that's what's bothering your

GIDDY GUSHER.

Professional Doings.

—May Condell has been engaged by J. K. Emmett.

—Horace Dawson arrived in the city a few days ago.

—Nanon has been again enjoined at the San Francisco Tivoli.

—May Brooklyn has entered suit against Harry Lacy for $140.

—Clio opened to a large house in Washington on Monday night.

—Cyril Searle is playing in support of W. J. Florence at Daly's.

—Before the season closes Brooklyn proper will have eight theatres.

—Rosina Vokes and her company are expected to arrive on Saturday.

—H. S. Taylor wants a strong attraction for St. Paul, Minn., week of Oct. 5.

—J. De Longe has been engaged for Goodwin's Chicago Museum company.

—The influx of Summer idlers to town has given quite a boom to all the theatres.

—M. W. Fiske will leave the Corinne Merriemakers at the close of the present week.

—Murry Woods has left the Kiralfy Brothers' Black Crook company and is at liberty.

—Marie Hunter has been engaged as primadonna with the McDowell Comedy company.

—Kate Castleton is meeting with great success in her skit, Crazy Patch, out in Kansas.

—Captain Alfred Thompson's son will be the Paris in Hill's production of Romeo and Juliet.

—A thousand yards of muslin is used in covering up the interior of the Third Avenue Theatre.

—Nellie Lingard has left the Breadwinner company. She is at present in town and disengaged.

—The Stranglers of Paris cancelled its Indianapolis date to remain another week in Chicago.

—Charles Fox has returned from Boston and is now hard at work painting the scenery for Evangeline.

—Harry Sanderson has been again banqueted, this time by the Pittsburg Elks on Sunday night.

—Augusta Raymond, playing in Niagara, is a native Brooklynite. Many friends greet her nightly over the river.

—Rehearsals for J. M. Hill's production of Romeo and Juliet began on Tuesday at the Third Avenue Theatre.

—Brianza, the premier danseuse in Michael Strogoff, nightly created a furore at the Grand Opera House last week.

—Fanny Davenport will open the season of the new Theatre Comique in Harlem with Fedora early in October.

—The Nelson Family of abrobats will appear at Niblo's on Oct. 5 with Thatcher, Primrose and West's Minstrels.

—Lucille Meredith is playing Yum-Yum in The Mikado with the Collins-Meader (late Shackford) Opera company.

—Julia A. Stewart is doing excellent work as press agent for Bella Moore, who has thus far had a very successful season.

—Fragments of Harry Lacy's company have arrived in town. The manager, after some parley, paid their fares thither.

—Mrs. M. A Garretson, an old Philadelphia manageress, is said to be anxious to once more assume the reins of management.

—Edwin Thorne's new play, Hearts and Handcuffs, had a very successful opening at the Chicago Opera House this week.

—Harry Brown is materially strengthening the Excelsior Folly company. On Tuesday eight people were added to the chorus.

—My Partner is substituted for In His Power during this, the last week of the Sanger-Aldrich company in San Francisco.

—Oliver Byron will begin rehearsals of The Inside Track on Oct. 5. The part to be played by Kate Byron is said to be very strong.

—Haskell and Co. are not managers of Rand's Opera House at Troy, but will book and play attractions as opportunity offers.

—Telegrams from John Russell state that Kate Castleton and her Crazy Patch company have made a great success at Denver, Col.

—Preparations are going rapidly forward at the Casino for a fitting celebration of the hundredth night of Nanon, which occurs on Oct. 1.

—Charles Walcot was taken ill in Pittsburg, on Monday, and Manager Frank Bixby assumed his part of Hulks in The Willow Copse.

—May Blossom begins its season at Stamford, Conn., on Friday night The first metropolitan engagement is at Niblo's, week of Oct. 12.

—It is rumored that the business management of Bartley Campbell's Fourteenth Street Theatre is soon to be given to Chandos Fulton.

—W. O. Wheeler is trying to secure a December date for The Corner Groeery in New York. If unsuccessful, he will play Troy and its vicinity.

—Charles Gilday opened his season in Collars and Cuffs at Pottstown, Pa., last night. His first week stand is at New Haven, Conn., next Monday.

—The season opened with a boom, and several companies have already rolled under the logs. Yet the signs of prosperity are still in the ascendant.

—Howard P. Taylor is in Providence this week, reconstructing Rhea's play, Lady Ashley. He will almost rewrite it. The plot will not be disturbed.

—On the 400th night of Adonis at the Bijou Theatre the company will be seen in the new costumes with which the burlesque is to be given in Boston.

—H. B. Warner, advance agent for McCaull's Opera company, which opens in The Black Hussar at Pittsburg, Oct. 5, leaves for that city to-morrow.

—Frank Girard has been engaged for the Alice Harrison Comedy company, and will play a part in Hot Water that has been specially written for him.

—Agnes Herndon, Rillie Deaves, Louise Foster, Adele Goday and Mrs. Gaintz constitute the female section of Edward Sheridan's Called Back company.

—Joseph Jefferson begins his season under the management of Charles B. Jefferson, at Columbus, O., on Sept. 30, a week earlier than had been expected.

—Marie Zoe, of French Spy fame, who became insane a month or two ago, is in an improved condition and has been removed from the Mineola (L. I.) Asylum.

—Sam B. Villa's Over the Garden Wall company is bound for the South. Business has been very good thus far, the four opening nights yielding nearly $1,400.

—David Peyser goes in advance of Gerster when her season opens. At present he is in advance of Clayburgh's Mikado, which is about to irrupt Eastern Pensylvania.

—Lizzie St. Quinten is in the city actively engaged in organizing an opera company. Miss St. Quinten is irrepressible in the matter of organizing opera companies.

—The Collins-Meader Opera company which has risen upon the ruins of the short-lived Shackford company, is reported to be doing fairly well in the Ohio interior.

—Gussie Newcomb, a talented daughter of Bobby Newcomb, was presented at Troy last Saturday night with a beautiful gold locket and chain. She is with Carrie Swain.

—J. Jay Brady, acting manager of J. M. Hill's Buffalo theatre, was in the city on Saturday. He says the season at the Court Street Theatre has opened very satisfactorily.

—Mme. Gerster will leave St. Louis direct for her San Francisco engagement. In all she gives seventy concerts on her tour, and Abbey hopes to clear $500 on each—or $35,000.

—It is rumored that the salaries of the Breadwinner company, which is now performing in Williamsburg, under the management of Walter Sandford, have not yet been paid.

—Perugini arrived on the *Etruria* on Sunday last, and will make his re entre in opera comique at the Casino, where he will assume the role of the Marquis D'Aubigne on Oct. 5.

—Myron W. Whitney, the backbone of the late Boston Ideals, has been engaged for Theodore Thomas' concert tour. Mr. Thomas has returned from his Summer laze at Madison, Wis.

—It is announced as a fact that John Stetson has engaged the English actor, Charles Warner, and that the latter will be seen at the Fifth Avenue at the termination of the run of The Mikado.

—Edward Kendall is preparing to take a band of Indians to Germany. He assures THE MIRROR that they are no commonplace red men, but are fierce Sioux fresh from a Dakota reservation.

—The manager of In the Ranks, Mr. White, indignantly denies the report that his company has been disbanded. The company has not closed, and he asserts that it is in a most flourishing condition.

—Kellar, the magician, appeared at his old home, Erie, Pa., last week. During the several performances the Opera House was found too small to hold the crowds that wanted to give him welcome.

—The Stuttz Dramatic company was recently placed in an embarrassing plight down in Texas. A lot of prisoners escaped from jail and, repairing to a hotel, exchanged clothes with the sleeping actors

—W. H. Sherwood has left Kersands' Minstrels and come East to go in advance of Henry Chanfrau. One of his daughters plays the child in Kit. Another, Gracie, is with the Storm-Beaten company.

—John S. Murphy, under the management of J. F. Joyce, is playing his brother's Kerry Gow through New Brunswick, Nova Scotia and Prince Edward's Island, and is having a good measure of success.

—Walter E. Hudson, who has been for five years with the Union Square Theatre and its attractions, and who has always enjoyed the confidence of Messrs. Shook and Collier, is disengaged for this season.

—The Building Department has become especially solicitous for the safety of the New York theatres. Several owners and managers have been ordered to comply with the law in making certain changes.

—Carrie Swain and Frank L. Gardner have jointly purchased from A. M. Palmer and Leonard Grover the play of Cad the Tomtoy. Miss Swain will now make True Blue and Cad the Tomboy her repertoire.

—Despite many reports circulated regarding the failure of In His Power on the Pacific Slope, Theodore Moss is still unmoved and expresses himself as quite confident of the success of the play in this city.

—An English and American Bureau and Agency has been established at 46 Leicester Square, London. One object of the proprietors is to look after the interests abroad of American authors and composers.

—Lottie Church's company comprises Wright Huntington, Ed. Knott, J. J. Murray, M. P. Smith, Agnes Roselli, Walter Fletcher, George W. Wood and E. A. Page. The season opens in Williamsburg in September.

—Mme. Habrich, through the permission of Manager Amberg, of the Thalia Theatre, has been allowed to assume the role of Theresa in Nanon at the Casino, a part played originally by her in the German representation last season.

—On Monday night contracts were signed between Jules Levy, the cornetist, and Heinrich Conreid, by which the former is to give a series of performances in the principal cities of Germany. The tour will begin in April next.

—Zeiss' Café, in Philadelphia, is a resort that few professional sojourners in the Quaker City do not visit. The cuisine is famous in the profession, and ranks with the best in New York. The café is opposite the Walnut Street Theatre.

—J. M. Hill is going to publish his acting edition of Romeo and Jnliet with very handsome plates of the choracters in all their dresses. He has had an artist at work all the week copying the costumes. The book will be bound very finely.

—Estelle Clayton's first appearance [illegible] vette in the West, at Black's Opera [illegible] Springfield, O., was attended by nearly all the fashionables of the city. The star was recalled several times. The opening of Miss Clayton's Western season was most brilliant.

—The Grant Monument Fund Benefit Exhibition or Fair, which commences in November at the Madison Square Garden, is to be engineered by Wesley Sisson and George W. Hyatt. Mr. Sisson has removed his office from 42 West Twenty-third street to the Everett House.

—The regular indoor concerts at the Casino will begin on Sunday next, with an increased orchestra and the engagement of Mme. Theresa Carreno, the pianist, and Levy, the cornetist, who will play for the first time in this city Rudolph Aronson's new waltz, "My Darling."

—Howard P. Taylor is at a loss to account for the success of A Drummer in Petticoats, his farce comedy for Flora Moore. He wrote it in two weeks, under pressure, and it has turned people away ever since. Mr. Taylor is pleased for Miss Moore's sake, but his ambition is for more serious work.

—The chorus for Amorita has been drilled so constantly under Jesse Williams the past few months, that they are now letter perfect. The great success of Nanon, which packed the Casino on last Monday night, the beginning of the fourteenth week, makes it very improbable that it will be put on before the new year.

—F. C. Bangs, in partnership with J. H. Mack, who will be the manager, have arranged to take out Miner's Silver King company. Mr. Bangs has met with great success in the character of Wilfred Denver, and as both he and The Silver King are well known and well-liked by the public, Mr. Mack is no doubt certain of a large season's profits. He will continue to act as general manager for Harry Miner.

—Florence St. John has been engaged by Rudolph Aronson, through Marcus Mayer, to appear at the Casino in September, 1886, and assume the principal role in The Gypsy Baron, Strauss' latest opera comique. It is expected that on this occasion the composer himself will cross the Atlantic and conduct the orchestra at the Casino for a week. Miss St. John will be paid the munificent salary of $750 a week.

—May Waldron, who played at Daly's Theatre last season, will not appear there this season, on account, it is said, of the lack of opportunity for advancement given her. She is now under the tutorship of Max Maretzek, and her voice, which is a fine contralto, is rapidly developing into an organ of no mean calibre. Miss Waldron was a very successful Buttercup in The Mascotte while under a short engagement with Fred Frear's company recently.

—The Executive Committee of the Actors' Fund has issued a report of its work during the Summer. The report [illegible] the Bureau of Registry has progressed most satisfactorily. It has received the hearty co-operation and approval from the members of the theatrical profession. Already nearly five hundred blanks have been filled and registered. A very large number has been sent out and every mail brings responses—[illegible] twelve to fifteen daily."

—Little Corinne, the Merriemaker, has just made a brilliant hit as Yum-Yum in The Mikado. Her face and figure are admirably suited to the make-up of the petite Japanese maiden, and Miss Kimball is having her photographed in various attitudes by a prominent New York artist. The company has just been supplied with an outfit of elegant costumes for the opera, which will be made a feature in the repertoire this season. Week stands in Pennsylvania will be played for the same low prices.

—Charles Gayler is engaged in getting together a company for his new romantic four-act drama, The Bohemian, which will be presented this season under the joint management of himself and John L. Burleigh, who will play the title role. Elaborate scenery is being prepared for the production, while Max Maretzek has been engaged to write the incidental music. It will open in New York early in November, previous to which it will go on the road, probably on the New England circuit, for about two weeks.

—The Kiralfy Brothers have begun extensive preparations for the production of their musical spectacular play, The Ratcatcher, at Niblo's Garden, on Nov. 30, with Hubert Wilke as the star. All of the scenery and costumes are being made abroad, six of the scenes in Florence, three in Madrid, four in Paris and three here. Mlle. Consuelo Labruyere, the premiere danseuse, will make her first appearance in New York in this production, which will also require the services of some 200 or 300 persons on the stage.

—It is intended that the production of Evangeline, on Oct. 5, at the Bijou Opera House, shall be one of the most elaborate representations of a burlesque ever given in this city. The costumes are to be magnificent, while the full company is as follows, comprising some of the best burlesque artists of the day: John A. Mackay, George K. Fortescue, James S. Maffit, Ed. Morris, George A. Schiller, E. S. Tarr, Fay Templeton, Irene Verona, Mollie Fuller and Josie Hall. The special engagements are also announced of James H. Finn as Basil and Wade and Mack as two of the sextette of Miserable Ruffians. A number of the people to be employed in the representation have been engaged since last February.

—Arthur Sullivan will conduct the orchestra at the Fifth Avenue Theatre this (Thursday) evening, and on this occasion the highest-priced seats have been raised from $1.50 to $2.50, with a corresponding increase all over the house. The boxes will be occupied by William H. Vanderbilt, ex-Judge Horace Russell and other notabilities, while numbers of applications have already been received for seats from some of the most prominent people of the city. The orchestra will be increased to fifty. A most beautiful souvenir programme of unique design, in the shape of a long Japanese screen, is to be given away, as well as fragrant boutonnieres for the gentlemen and bouquets for the ladies.

—"My reason for going out with a play and company of my own this season," said Ella Wesner to a MIRROR representative the other day, "is because I am tired of the variety stage and believe that I can succeed in my new venture. As it has been, I have made plenty of money for the managers and but very little for myself. My season opens at Norwalk, Ct., on Oct. 1. We play a few one-night stands and open at Tony Pastor's on Oct. 5 for two week. My company comprises T. H. Glenny, E. J. Connelly, William J. Mack, Richard S. Lyle, Virginia Rose, Mrs. Lyle and Mamie Bernard. W. G. Peasley is the manager, while Mr. Gordon has been engaged to go in advance."

PROVINCIAL.



BOSTON.

I do not mind confessing that I went to the Park Theatre Monday night somewhat prejudiced against E. E. Kidder's play of Niagara, then presented for the first time, but fully prepared to like Rose Eytinge on any reasonable pretence. When the curtain fell on the last act I had changed my opinion on both points. I have heard plays spoken of as cocktails, as lemonades, as whisky-straights, and all that sort of thing; but I think the drink known as stone-fence only will describe this play, since the serious part of it is so very ancient in style and the humorous part of it so deuced modern. I am not going to give the plot. Suffice it to say that the first act, which should, instead, be called the prologue, deals with the attempt of an Italian adventuress and her father to levy blackmail on a young husband and wife, but are foiled in a brilliant manner at the fall of the curtain, while the remainder of the play is devoted to additional attempts to injure and plunder them, all of which are foiled. The serious part is rather melodramatic, it must be confessed; but Rose Eytinge maroons the character of Niagara, the Italian woman, so thoroughly, and otherwise clothes her in heaviness so persistently, that the character is English and dull, when it should be Italian, sparkling in color, and lithe and sinewy in action. The comedy really carries the piece; for it has a genuine American sparkle to it, being "none too good for human nature's daily food," and positively brilliant at times in repartee, and presenting some very clever pieces. Noah Lott, an American inventor, is the one who makes these smart sayings, and he is as true a creation as George Washington Phipps or Josh Whitcomb. I think Mr. Kidder has drawn his lines of character rather cleverly here, and he certainly is aided in an intelligent and a spirited manner by Charles Stanley, who personates the character briskly and sympathetically. He is a young married man, who loves his young wife, and does not love his mother-in-law. Some of the scenes in which the latter takes part are a bit brutal and overdrawn, but I think the audience generally sympathizes with him. Mattie Ferguson played the part of the young wife of the inventor with pretty naturalness, acting the part as briskly as her husband spoke his lines. Laura Leclaire did the mother-in-law in a very realistic way. Ada Gilman made a capital Irish maid-servant. Lillian Lee acted and looked the character of an Italian waif in a beautifully quiet and natural way, and the rest of the characters were tolerably well taken. The play was well patronized during the week, and the audiences generally were pleased. Mr. Kidder may be congratulated on his work, which will surely succeed. But again I would say, let Rose Eytinge give us a little more of the serpent and a little less of the bulldog.

James O'Neill appeared in Monte Cristo during the week to large houses. His personation is too well known to need any new comment, and too popular to require any. Elizabeth Robins, in the Boston Museum co. for several seasons back, is the new Mercedes of the cast, and made a splendid impression, especially in the lighter phases of the role, though she was excellent also in those where strength was required. Her success is already certain.

Love on Crutches continued to good houses at the Boston Museum. The same may be said of Annie Pixley in M'liss at the Boston Theatre.

German Luck was the attraction at the Howard Athenæum during the week, in which Charles T. Ellis did a bit of Fritz business rather cleverly in many respects. The play was written by the late William Carleton. Mr. Ellis will be remembered as the fraulein of the former Dutch variety team of Watson and Ellis, and the subsequent one of Ellis and Moore (Clara), the latter appearing in the present play as an Irish girl.

Marked for Life, with Sid C. France as Skid, was played at the Windsor Theatre to crowded houses every night during the week. Several variety acts preceded the drama. The house has been made very attractive, and the work done by Manager Lothrop and his assistant, Charles Burnham, has been intelligent and well directed. Success is sure to follow.

The promenade concerts continue to draw full houses, even though theatres are now nearly all open. They will close Oct. 3 with a rousing benefit to Ad. Neuendorff.

Nuggets.—Zelie de Lussan, the new prima donna soprano of the Boston Ideal Opera co., is staying on Beacon street until the beginning of the season.—W. H. Macdonald and Marie Stone are at the Revere House.—Tom Karl is at the Tremont House.—May Davenport and William Seymour make their reappearance on the Boston Museum stage in Featherbrain. 'Rah!—Frank Pierce, for many seasons one of the ushers at the Boston Theatre, has been engaged as head usher at the Bijou. He is very popular, and will fill the bill, as he seems by instinct to know a gentleman from a fellow wearing a gentleman's mask.—I met Frank Drown on Sunday for a moment—Frank, you know, who was with Herne last season—and he asked me, with a peculiar watery look about the mouth, if Manager Harris had sent me that dozen of ginger-ale yet. I was obliged to confess, with a watery look about the eyes, that he had not. Frank accordingly felt in duty bound to invite me to Young's; but I pleaded an engagement, and shall be obliged to drown my sorrow latter.—Marcus R. Mayer was in town Saturday, in the interests of Mary Anderson and Etelka Gerster.—The Boston Ideal Opera co. have been rehearsing for several days in a little hall at the South End. Among their new works for the season will be Victor, The Blue Stocking, adapted from Francois les Bas Bleus, from which Theo's Fanchon and the Boston's Museum Fantine were adopted. William Macdonald will be the Victor, Zelie de Lussan the Fanchette, and H. C. Barnabee the Marquis. This will be a great cast. An English version of La Dame Blanche, by Boildeau, and Oscar Weil's adaptation of Halevy's Les Mousquetaires de la Reine, under the name of The Maid of Honor, will be among the new offerings. The co. will appear at the Boston Theatre in February.—A number of the friends of Charles H. Thayer, who managed the musical season at the Point of Pines so successfully during the Summer, presented him with a piano on Saturday. After so much work, it is very appropriate that we should have a little play. I think Charley will play me a tune when I call, though that is not his only forte.—Put this in your pipe and smoke it, New Yorkers who want Dixey to remain. I saw Manager Isaac B. Rich for a few moments on Saturday, and after smiling with him (no slang—he voted for St. John) about the story of a New York paper that the reason he wished to open the Hollis Street Theatre with Dixey was because the "spooks" directed him to do so, he informed me that the architect had just told him that the new theatre would be ready Oct. 12. "But," said Mr. Rich, "I consider it an impossibility. He will probably have it ready by Oct. 19, and possibly the opening will not occur till Oct. 26. But it will certainly be ready on the latter date." "When Dixey will surely come?" I asked. "That is the present intention," he said. I opened my eyes at this. "There was a prospect this morning," he continued, "that arrangements might be made to allow Dixey to remain in New York and open with The Mikado, but Carte seemed to want the entire house, and I could not entertain the idea. Dixey will probably stay a week after his four hundredth performance in New York, because I do not see how Mr. Rice can get Evangeline ready in season to go on as expected. Then Dixey will take his rest, and open my theatre here."—One of the Sunday papers says that no less than four Mikado cos. applied for a date at the theatres in Boston during the week, but that Manager Stetson will be the first to present the opera here. This is rather mysterious. Is he going to take it off at the Fifth Avenue while doing such an immense business there, or (now hold your breath) are we going to have another English co. sprung on us? The fairies are so good to John Stetson that the Irish will be jealous of him pretty soon.—Charles A. Ellis, the popular manager of Music Hall, took a short vacation in the White Mountains last week.—I do not often go into a bar-room, and generally keep still about it when I do; but a funny incident happened last Tuesday which I do not think can be matched, and which is my reason for its mention. I met Edward E. Kidder, the author of Niagara, in front of the Adams House, and tarried an instant to congratulate him on the undoubted success of the comedy of Niagara. He expressed his pleasure, ... it, and said, "Come in and have ..." I hesitated an instant, as I generally do at such an invitation, when he continued: "I want a lemonade. I don't, of course, restrict you to lemonade. Have what you like. But I find that I cannot keep my head clear and do good work if I drink anything intoxicating." "I am glad to hear you say so," I said. "I will drink with you to the prosperity of Niagara and to the courage that enables you to say so." As we were going in, Charles T. Nichols, his stage manager, was encountered, and was invited to join us. He also ordered lemonade. I was beginning to wonder what funny racket I had struck, when Col. Charles H. Taylor, the popular and highly successful manager of the *Globe* newspaper, and Col. Cockerill, managing editor of the New York *World* (both Democratic papers, mind you), were passing the door, when Mr. Kidder espied and made a rush for them, and asked them to join, which they did. "I'll take lemonade," said Col. Taylor. "The same," said Col. Cockerill. "What!" roared the latter an instant later, "each one a lemonade? No, you don't. I'll save this crowd by taking whiskey straight." And the Adams House bartender looked as stolid as a country Judge during the whole scene.—Frank N. Scott is the parent of a four-year-old daughter who is said to be something of a musical prodigy. She sings the scales accurately, and goes as high as B in alt.

PHILADELPHIA.

The present month began with such charming weather that crowds flocked to all the theatres, and managerial hopes were soaring; but the last week has been full of sultry days and wilting nights, and, with but few exceptions, meagre houses have been the rule. The new Temple Theatre, which opened to such a large gathering of representative people, has suffered along with the rest, and although presenting so great an attraction as Sealed Instructions, the management cannot but be dissatisfied with the result. With the play itself I was much pleased. It is excellent in construction, seldom tedious in dialogue, and presents many strong situations. If the field of art was not cosmopolitan, we might feel proud to claim it as the work of one of our daughters; but fortunately local boundaries neither make nor mar a good work. Of the co. it is not so easy to speak, because of the evenness of the cast. Agnes Booth, Frederic Robinson, J. H. Stoddart and Maude Harrison, as might be expected, left nothing to be desired, and Annie Russell presented so charming a picture, or rather, an embodiment of sweet sixteen, that doubtless many an old fellow in the house started dreamily upon the retrospect. L. F. Massen and Herbert Kelcey (Guy Dunbar and Captain Haughton) added to the ensemble by their fine acting, although the former seemed at times a trifle stagy. The same play continues another week. It is pleasant to learn that the act-curtain, which so greatly marred the beauty of this house upon the opening night, will nevermore be seen. Before taking leave of the Temple this week, allow me to say that there is surely room for it in the second dramatic city of the Union, and in the interests of the profession, I wish it good speed.

The old Walnut Street Theatre opened its doors 14th, and displayed a renovated interior that surprised and charmed its patrons. Every part of the building has been changed. The purely practical alterations consist of a new stage and entire new scenery. The prevailing colors of the decorations are bronze and gold. The proscenium is ornamented by flowers in relief, of conventional form and in the above colors. Relief-work is the feature of the house, and the effects produced are entirely novel. The fronts of the proscenium boxes are from unique designs, and are enriched by metal panels, while the hangings are of maroon plush tastefully embroidered by hand. The dome is handsomely painted, and the fronts of the galleries are rich with gold. The whole lower floor is covered with a rich carpet made expressly for this house. The chairs are upholstered in crimson plush and finished with gold bronze. A bronze railing of beautiful design, and extending half the depth of the parquet, with five entrances, adds much to the convenience and safety of the house. The lobby is resplendent with frieze and ceiling of gold and bronze, with trailing vines and flowers, and further ornamented by life-sized heads of American actors. The doors are of heavy Walnut, with panels of hammered brass, and the lobby floor is of English tiles. Back of the right proscenium box a reception-room has been fitted up for the use of the stars who desire to receive their friends. The gas fixtures throughout the house possess great novelty and beauty. A new drop-curtain, harmonizing in design and color with the drapery of the boxes, and several new sets of furniture, are among the improvements upon the stage.

The opening attraction was Sardou's Dangerous Game, in which Mlle. Rhea enacted the part of Helene. The comedy itself is disappointing, almost everybody having too much to say and too little to do. It affords, however, an opportunity for Mlle. Rhea to display some very charming, ingenious acting, although her defective enunciation, while pleasing to the ear, is bewildering to the understanding, and enforces too much strain upon the audience. Of the supporting co., J. T. Sullivan and Mae Clarke, as the Baron and Baroness De Trouville, were most deserving of praise. The smaller comedy parts were overacted. On Saturday The Power of Love was presented, and in every respect gave more satisfaction. The comedy is better, and displays not only Mlle. Rhea, but the entire co. at their best. It would have been better to have reversed the week's performances. John Howson's Putting on Style 21st, week.

Augustin Daly's excellent company has been delighting the patrons of the Chestnut Street Opera House with A Night Off. When plays are written to fit a company they are apt to bear too close a resemblance, and certainly this latest production could never deny its paternity. It is even possible that in the hands of less capable people it might not prove a success, for it is surely not among the best of Mr. Daly's productions. It certainly does not offer Charles Fisher much of a chance, for Lord Mulberry is an entirely superfluous personage, who, having nothing in particular to do, is made to behave like a lunatic—a line of conduct not especially characteristic of a middle-aged English nobleman. However, in spite of this and minor faults, the co., by its splendid acting, disarms criticism and insures triumph. The various members of the co. have parts so nearly identical with those which they are accustomed to playing, that it is necessary to say they were all fully up to the standards which they themselves have created, but I must add that James Lewis presented an impersonation of the old Professor, the faultlessness of which was the feature of the performance. The coming week the same co. will present some of their older comedies.

At the Chestnut Street Theatre The Field of the Cloth of Gold finished its second week. It improved slightly, but not enough to save it from severe criticism. On Saturday night last, in the encampment scene, where the two monarchs advance upon their prancing steeds to the meeting, King Francis, (J. W. Harris) approached too near the footlights and ignited the drapery which concealed the framework of his horse. He was extricated without being injured, but was obliged to finish the scene as a footman. Monday, 21st, Lizzie Evans as Florette.

At the Arch Street Theatre Mr. and Mrs. George S. Knight appeared in Over the Garden Wall. The piece has been improved since last season, and kept the audience laughing until the final fall of the curtain. Mr. Knight and Mr. Monroe were very funny, and John Rice proved himself a very clever comedian who has done well in abandoning burnt-cork. The singing and dancing of Mrs. Knight was highly appreciated. Kelly and Mason follow with The Tigers.

Reilly and Woods' Comedy and Specialty co. crowded the New Central Theatre all the week. Among the many excellent features of this show mention should be made of Florence Miller, vocalist; the Virtos, in their musical act; the Wood Family, with their well-rendered songs; the Herbert Brothers in their great acrobatic feats, and last, but decidedly not least, Ramza and Arno in their sensational horizontal-bar act, which was remarkably good and exceedingly funny. This week brings The Representative Company of Electric Lights.

Bartley Campbell's very tedious play, The White Slave, has drawn full houses to the National Theatre all the week. The stage settings and appointments were very good, but the co. deserves no special mention, unless I except Netta Hooper, who, on account of her Philadelphia connection, received much and indiscriminate praise from the local press, most of which was undeserved. She has much to learn, and I fear she will not be an apt scholar. Next attraction, The Romany Rye.

Forepaugh's Theatre has been playing The Argonauts of '47 to somewhat light business. This week, Katherine Rogers. During her stay she will present Hunted Down, Claire and The Forgemaster, Miss Multon and Led Astray.

H. B. Mahn's Arch Street Opera House is announced to open Saturday, 26th.

Manager Fleischman, of the Walnut, was, on the opening night, the recipient of several very handsome floral offerings, one of which was a colossal horseshoe, about five feet high, presented by the following gentlemen: W. H. Alexander, John E. McDonough, S. B. Vandegrift, John C. McCaull, Jr., and Frank Scull.

Zeisse's Hotel, on Walnut street, a resort long and favorably known to the dramatic profession, has undergone a complete transformation. An entire new front, new and handsomely appointed ladies' dining-room upon the first floor, several new sleeping apartments and a beautifully decorated bar-room, combine to make this an attractive house.

Just within the entrance of the new Temple Theatre stands an effigy of William S. Moore, assistant manager. The likeness is excellent, and the figure is well calculated to deceive. A few days ago, Larry Tooley, desiring to see the house, thought he would call upon his old friend Moore, and upon entering the building he rushed up to this counterfeit presentment, extended his hand, and exclaiming, "hello, Billy," was quickly apprised, by the roar of the bystanders, how cruelly he had been sold.

NEW ORLEANS.

The regular dramatic season in the Crescent City was formally opened on Sunday night, 13th. The announcement was made, in accordance with time-honored custom, by Manager Bidwell throwing open the doors of his very handsome and cosy Academy of Music. It is this enterprising manager's rule to give his theatres a thorough overhauling every Summer, and if the experience of any past season has suggested any possible improvements, or if any new inventions or patents have been brought forward which may add to the better working of the stage or the comfort or elegance of the auditorium, they are found in his houses when next opened for the season. The Academy looks as new, bright and attractive as a freshly-coined silver dollar, and frequent and audible were the expressions of pleasure given by the large audience that crowded it on the opening night. The business staff of this theatre remains unchanged. The orchestra will be led by Prof. William Borchert, formerly first violinist under Prof. Vogel. To McIntyre and Heath's Minstrels was accorded the privilege of opening the season. This party is a sort of good-enough-for-the-road show, with a semi-occasional meritorious feature. Delhauer is a first-rate contortionist; McIntyre has a very good negro dialect, and DeWitt introduces a novelty by making rather sweet music with sleigh-bells. There is a great lack of good dancing and singing. The best feature of this show is its street parade. The uniform is remarkably neat and gentlemanly, the music fairly good, and the numerical force adequate. Business, despite sultry weather, has been good. Lizzie May Ulmer opened for a week in Dad's Girl, 20th.

Item: Faranta announces the opening of his iron theatre for 19th, with Riley and Fay's comb. as the attraction. Admission ten cents.

BALTIMORE.

Maritani proved a drawing card at the Academy of Music last week, and was given in very good shape by the co. It is some time since the opera has been heard here, but the applause which greeted each one of the old familiar melodies showed it to be a favorite. As Don Cæsar de Bazan, George Appleby gave the part the necessary rollicking *abandon*, and his manly robust tenor voice made the music unusually attractive. Jeannie Winston's Maritana was a conscientious bit of work, but vocally, the part is too much for her. Walter Allen made a very competent Jose. Rose Leighton was a cute, winsome Lazarillo. The chorus did its work well and sang the prayer in the first act faultlessly. On Monday night Louise Searle assumed the part of Maritana, and Jeannie Winston sang Don Cæsar. Prince Methusalem will be revived on Thursday. The attendance is still unabated.

Kiralfys' Black Crook filled in a good week at Ford's Opera House and introduced some excellent specialties, especially the ventriloquism of Duncan and the Belgian Street Pavers. The play is about the same as usual, "a little disfigured but still in the ring." The dramatic portion of the co. was fair. The Mikado returned for the week on Monday night strengthened by a new cast. Next, Breadwinners.

Romany Rye drew a very good attendance to the Holliday Street Theatre last week, and was given with the necessary and attractive scenic and mechanical effects and a fair co. Atkinson's Comedy co. opened to a fair house on Monday night in Peck's Bad Boy. Next week Bartley Campbell's Clio.

At the Front Street Theatre the current attraction is Lennox's Hoop of Gold comb., with Arthur Moulton and Beatrice Lieb in the leading roles. Next week Mazeppa.

Ethel Tucker will appear at Harris' Masonic Temple Museum this week in Queena and Leah, supported by her own co. Katherine Rogers' engagement, which closed on Saturday night, was a very large one, the houses were packed throughout the week. Next attraction In the Ranks.

The Silbons and their own specialty co. will appear at Kernan's Monumental Theatre this week. The co. includes some well-known variety stars. Next, Danites comb.

Sub Rosa: The Journalists' Club held a "Club Night" on Friday of last week and most of the profession who were in the city attended. It was voted a success.—Lizzie Annandale was in town last week.—Pat Harris, of museum fame, has purchased a handsome house on West Lombard street, facing Union Square, and is fitting it up in elegant style. Among other things Mr. Harris is going to have in it a finely fitted-up billiard-room for the benefit of himself and friends.

SAN FRANCISCO.

SEPT. 15.

A Prisoner for Life has taken the city by storm, showing a succession of crowded houses night after night, people having been turned away on more than one occasion. Mrs. McKee Rankin has won new laurels in the character of the prisoner's daughter, Mignon. J. J. Wallace as the dumb Jaques, does some very strong pantomime work. Especially so in the scene with Mignon, wherein his assassination of her is prevented and his death occurs by an avalanche. The audience last night is a presage of another large week's business, and I would not be surprised to see this bill run for three or four weeks. Step by Step follows Prisoner for Life, in which Mabel Bert will make her bow as a new member of, and I may say great acquisition to, the California Theatre co. To-night Trella Faltz will be given Helen Rand's part in the Prisoner as an experiment, which, if it proves successful, will continue her in the cast and reserve Miss Rand for something else.

Eugene S. Kelley is writing new music for the coming production of Macbeth at the California, for which all the good people here are hard at work on authorities, plates, etc., aiming to make it one of the grandest Shakespearean revivals of the present day.

Jay Rial has returned, possibly with an empty purse, as he comes with pockets all well filled with plays that have never seen the light of existence before a Friscan audience. Mr. Rial looks well, and has allowed his full beard to come during his absence. I fancy the look of additional contentment upon his face is largely due to the presence with him of his little daughter, Vira, who is of brunette type, handsome eyes and hair, and withal a pretty little girl, who seems as devotedly attached to her father as he is to her.

Manager Hall, of the Bush, reports excellent business for the Haverly Minstrels the past week, and the number of people I saw in the house last night makes me think the first half of the monthly season here will be prosperous throughout. Lew Spencer and Ben Collins have become Friscan favorites to a large degree. Eugene Tompkins' Rag Baby follows the minstrels, when the friends of Frank Daniels will flock to the Bush in a body every night to bid him welcome.

After the splendid opening of In His Power, at the Baldwin, I was surprised and grieved to see such a falling off in attendance as to make it fail of success for the first week. Adverse comment of our critics had much to do with it, at the beginning, for late in the week business increased largely. The same bill will continue until Thursday, then give way to My Partner, which will run out the three weeks' season, and, it is hoped, redeem the losses of last week. Bartley Campbell's Paquita next. Milton Nobles, in Love and Law, follows Paquita; then the Carleton Opera co. in Nanon and The Mikado.

Great numbers of visitors are seen at the Dai Nippon Hakuranki, or Deakin Brothers and Co.'s Trip Through Japan. Ena is the name of their pretty princess, at whose shrine are daily worshippers among the beauty-loving element of our male sex. Manager E. D. Price, of the California, made a lasting impression by presenting her highness with his boutonniere and a box for the matinee, while Fred. McCloy tendered her a box for the entire Baldwin season of In His Power.

Nell Gwynne filled out the week at the Tivoli with the same cast as before. Rigoletto was brought out last night to a moderately large audience. The Krelling Brothers expect to put Nanon on to-morrow night, 16th, and have announced The Mikado for 21st. Judge Reardon, in consideration of an apology and explanation for having ignored the Nanon injunction, reduced the $1,000 fine to $150. Plaintiffs are non-residents, and the case has been transferred to the U. S. Court, pending which the Krelling Brothers offer a bond of $50,000 for the lower court's sanction to go on with Nanon. Meantime great interest is manifest in what the decision will be. Mr. Hayman claims to have no hand or voice in the matter. The profession is with him and in favor of the injunction; but the people are more largely in favor of seeing Nanon than not. While this is pending, Helen Dingeon is quietly taking daily lessons from Princess Ena at the Hakuranki, in walking, dressing and in action, preparatory to doing the part of Yum-Yum when The Mikado is put on at the Tivoli.

Sunday evening ushered out the closing, also the sensational week of Undine at the Grand. Contrary to expectations and all predictions, this production failed to draw well after the first week. Why, no one seems to know, unless the fates are against Mr. Stevens.

Thursday night the wrestling match announced between Ross and Bauer, to take place in lieu of the specialties in the fourth act, was a failure, both as to an exhibition of science and a contest of skill, but increased the attendance very largely. An act as unlooked for as it was exciting took place in the box-office lobby, which eclipsed the match inside from every point of view. Two deputy sheriffs made a fruitless attempt to take possession of the box-office and the cash-drawer, although they were armed with attachment writs of the *Daily Evening Post* and a revolver each. A general scuffle ensued, in which the box-office glass was broken in, and resulted in the arrest of these deputies by the city policeman, who believed them to be burglars.

The *Post* people claim that they attached the box-office for unpaid advertising. Mr. Stevens claims that this is not true, and this extreme measure was his first intimation from them. Mr. Stevens says he will bring two suits for damages, viz., first, against the *Chronicle*, for having said that his supers struck and withdrew for non-payment of salary. Next against the *Post*, for permanent damage to his business, as the lobby was full of ladies and gentlemen, who were frightened away at the attempted burglary. Hazel Kirke was brought out last night with the following cast: Hazel, Mabel Best; Dolly Dutton, Emily Lytton; Emily Carringford, Lizzie Hight; Mercy Kirke, Mrs. Charles Edmonds; Clara, Fanny Bowman; Arthur Carringford, Charles Edmonds; Dunstan Kirke, Frank Wills; Aaron Rodney, J. W. Thompson; Pittacus Green, W. E. Sheldon; Met, George Turner; Barney O'Flynn, Warren De Land.

Gossip: Herman Brandt, late leading first violin and concert master of Thomas' orchestra, arrived to remain a permanent Friscan.—Eleanor Calhoun arrived a few days ago, en route to her home in San José, where it is said she will pass the Winter.—At the Exposition Mechanic's Pavilion I have seen in attendance Managers Charles MacGeachy, E. D. Price, Charles Hall, Bob Woodward, Charles Cornelius, Jay Rial, Al Hayman and McKee Rankin. Also Treasurers Jake Gottlob, Morris Peyser, Dan McCullough, George Field, Joe Corcoran, Fred Deakin, Ellie Wilton, Sophie Eyre, Dora Goldthwaite, Isabel Morris, Mabel Bert, Helen Rand, Lizzie Hight, Mrs. Rankin, Mrs. Charles Reed and Mrs. Lewis Morrison.—By recent advices from J. C. Williamson, Dion Boucicault had extended his colonial season most profitably into the fifth week.—Jeffreys Lewis, at latest accounts, was still confined to her hotel, but able to move about her apartments and see her friends.—McKee Rankin is also paying court to Princess Eva, and the worst of it is he was seen kneeling and taking tea with her right before Mrs. Rankin, who by the way thought it shriekingly funny.—Joseph Holland is not going East to join Fayette, and never had the faintest idea of it.—A recent mail brings a letter dated August 12, from Harry P. Coghill, who gives the following items of Australian news. Emerson's Minstrels opened largely at Landhurst, August 8, at the Princess Royal, and were booked to appear afterwards at Echuca, Denilinquin, Castlemain, Ballarat, Geelong, for one night to a week's stand. Then *via* steamer to Adelaide for four weeks, returning to Melbourne to reopen at the St. George, Oct. 31. Genevieve Ward opened at the Bijou, August 3, in Forget-Me-Not. George Darrell closed his season at the Opera House, August 8. George Rignold and Kate Bishop played Confusion on the 10th. Clark and Ryman, in Muldoon's Picnic, are at St. George's Hall for four weeks, and will be followed by Harry Ricards and co. Mrs. William Emerson has arrived from San Francisco. Leon and Cushman, also here, join Hiscock's Minstrels at New Castle. Fun on the Bristol is at Brisbane. Grattan Riggs is at Queensland. Private Secretary a great hit at the Gaiety. Phil Day, with Mixed, at the Opera House, and Iolanthe a go at the Royal.

CHICAGO.

The class of entertainments offered at the theatres the past week was of a light and airy sort, and most of the houses did a fine week's business in consequence. We, Us & Co. drew crowds to the Opera House, and the antics of the fleshy Mestayer and the songs of Theresa Vaughn were received with the customary expressions of delight. This week Edwin Thorne and co., in a new sensation drama, Hearts and Handcuffs, a rechristening for American play-goers of The Crimes of Paris, a lurid play by Conquest and Merritt, now running in London. The plot is intricate, and calls into requisition quite a large cast. Jules Martel, a convict, returns to Paris after serving time for a crime he did not commit, and finds his wife has married a very bad person named Nicole, who is so desperately wicked that he is known as the Demon. He had married the convict's wife to gain possession of 400,000f. that was being held in trust for her, and he is doubly anxious to get rid of the husband. He continues to throw upon Jules the charge of murder, a crime committed by himself. The son of Jules was witness to the murder, but the boy is held in such terror by Nicole that he dare not speak, and leaves his father under the accusation. Eventually, and in a very skillful way, matters came to a happy termination, and Nicole is killed by his mistress, La Grande Helene. The scene is laid in Paris, and the characters range from street gamin to countess. The following is the cast:

Pepin Cardel, a detective	Edwin Thorne
Maurice Nicole, alias the Demon	Ralph Delmore
Jules Martel, a returned convict	Wm. S. Harkins
Pierre Pelport, a banker	James F. Dean
Joshua Johnson, English tourist	J. Wilkes
Dandy, French rogue	Horace Vinton
Plunger, French rogue	James Hagan
Dummy, French rogue	Robert Fraser
Le Clair, French rogue	Louis Firber
Dr. Durand	M. J. Golthwait
Vacques, child of Jules	Bertha Creighton
Commissioner of Police	Charles Clarke
Sargeant	J. Simmons
La Grand Helene	May Wilkes
Angele	Lenore Bigelow
Lisette	Angie Griffiths
Widow Nicole	Virginia Buchanan
Countess	Augusta Fisher
Charlotte	Ellen Vaughan

The McNish, Johnson and Slavin Minstrels delighted large audiences at the Grand Opera House. The troupe is an excellent one, and the entertainment they furnish one that is not excelled by any similar organization. This week, Roland Reed in Marsden's Humbug. Salisbury's Troubadours, in Three of a Kind, 27th.

For a Brother's Life, the new military drama that Mr. Hill regards with such favor, was put on at the Columbia in first-rate style, and everything was done to make it successful. The play has some interesting points about it, and is certainly above the average military drama; but it lacks one essential—a good plot—and the dialogue has a lot of superfluous nonsense in it that makes the play tedious. Newton Gotthold, as John Clayton, made the most of a part that does not require much exertion to secure recognition by an audience, and was rewarded by a full measure of applause. J. E. Nagle as Jerry Primrose, a sutler, and Frank Richmond as Black Dan, a mountaineer, were the best in the cast. A colored quartette was a pleasant feature in the performance. Some good scenery was painted for the production by C. E. Petford, and Frank Russell Green painted a panoramic view of a marching regiment as a background to the closing scene. This week W. E. Sheridan in Louis XI. and Lear. For a Brother's Life returns 27th.

At Hooley's, Sam'l of Posen did a good business. This week the Sparks co., in A Bunch of Keys. Barlow, Wilson and Rankin's Minstrels 27th.

Denman Thompson closed a very profitable two weeks' engagement at McVicker's, the theatre having good audiences at every performance. This week Lotta, everybody's favorite, will appear in her latest success, Nitouche.

The Adah Richmond Burlesque troupe proved to be a great card for the People's Theatre, standing-room being the rule after eight o'clock every night. This week, J. J. McCloskey's Kentuck co. The World, 28th.

The Goodwin Opera co. met with a most enthusiastic reception at the Chicago Museum, where this very clever organization appeared in La Fille de Mme. Angot. The singing was capital, and the co. may be acknowledged to excel any troupe that ever gave opera at low prices in this city. If the management will pay some attention to bringing out new works, and not confine the co. to operatic chestnuts, there is little doubt the theatre will be more prosperous than ever. The same bill this week. The Mikado, 27th.

The Thompson Opera co. gave a capital performance of The Mikado at the Standard all the week. Franc D. Hall, as Yum-Yum, Carrie Godfrey as Katisha, MacCollin as Ko-Ko and Philip Branson as Nanki-Poo, were all good, and the music of the opera, as written, was heard for the first time here. This week, Catharine Lewis in Gladys. Siberia, 28th.

The Haverly Minstrels continue to do a good business, and the performance of the co. is giving satisfaction to all who visit the theatre.

The Academy has been well patronized during the week, where the World co. has appeared. This week, George Boniface in The Streets of New York.

The engagement of the Milliken Opera co. at the Criterion closed last week. Rose Lisle in A Union Heroine, 21st.

Obituary: Alf Wyman, the well-known German dialect actor, who was stricken with paralysis last Sunday night at the close of the performance of his drama, Our German Farmer, died at the Revere House, never having recovered consciousness since the attack. The dead actor's full name was Alfred Wyman Taylor, and he was the son of General A. W. Taylor, commander of the Scott Life Guards, veterans of the Mexican war, who were among the first to volunteer at the outbreak of the civil war. He was born in 1853 and enlisted in the army when only ten years old. He claimed to have been the youngest soldier in the war. He was a member of the Fourteenth New York Cavalry, and took part in seven engagements, being wounded seven times. At the age of sixteen he went on the stage as a variety performer, and has been noted for his dialect specialties ever since. He leaves a wife who is known to the public as Lulu Wilson. The funeral ceremonies were attended by members of G. A. R. Posts Abraham Lincoln, No. 91, Colonel Mulligan, No. 306, and Godfrey Wetzel, No. 425. Members of the Order of Elks were present also. A beautiful floral pillow of pinks and carnations was sent in by the manager of the Casino Theatre, and professional friends of the deceased actor laid a magnificent cross of carnations and roses on the casket. Mr. Wyman was a member of Joe Hooker Post, Cameron, Mo., and of the San Francisco lodge of Elks.

Items: It is said that Manager John A. Hamlin will be the backer of Ezra F. Kendall in A Pair of Kids.—M. L. Berry, business manager for the new melodrama, Lost, is in the city.—Ernest L. Sterner, an artist of this city, has been engaged to play a part in May Blossom.—Lillian Russell and her husband have been in the city for several weeks past, rehearsing with the new opera co. organized by C. D. Hess. Among the Chicago contingent of the co. will be Emma Baker, George Broderick and Nellie Bowers.

CINCINNATI.

Coming almost unheralded, Fred Bryton's success last week at Heuck's, in Jack o' Diamonds, reflects creditably on the discernment of the local amusement community. The play is notable from the fact that all effort in the direction of the sensational is discarded. The dialogue is bright and crisp, the situations exciting, and with its present excellent cast will surely achieve success. Fred Bryton reminds one strongly of James O'Neill, and invests the leading role with an earnestness which conduces largely to the success of the play. This week, M. B. Curtis in Sam'l of Posen, followed 28th by Clara Morris; followed Oct. 4 by Estelle Clayton in Favette.

Kelly and Mason in The Tigers closed a successful week 19th at the Grand. Both artists are thoroughly at home in dialect roles, and with the excellent assistance afforded by Lina Merville, Edwin Foy and Harry Kelly, the success of the engagement was assured from the outset. Sadie Scanlan, a sister of the well-known Irish comedian, W. J. Scanlan, acquitted herself very creditably in the rather insignificant part of Stellar Knox. The skit was neatly staged. This week We, Us & Co., followed 27th by Bunch of Keys.

Con T. Murphy's picturesque Irish drama, The Ivy Leaf, presented by W. H. Powers' excellent co., held the boards last week at Havlin's, with satisfactory results financially. J. P. Sullivan, last season with M. B. Curtis, scored a success in the role of Murty Kerrigan, his songs being rapturously encored. Dan McCarthy and Kitty Coleman were also liberally applauded in their songs and dances. This week Dore Davidson and Ramie Austin in Lost, followed 27th by Roland Reed in Cheek; followed 4th by Gus Williams in Oh, What a Night! The Thompson Opera Troupe in The Mikado is underlined for Oct. 25.

A Drummer in Petticoats, with Flora Moore in the lively role of Roxy, scored a success at the People's last week. Howard Taylor, the author, has to all intents drawn largely upon such plays as Sam'l of Posen, Vacation, Tourists and Wanted a Partner, in present instance, and with satisfactory results to the auditor. The support, which includes Zena Blanche, Dickey Martinez, Iola Pomeroy and James Mackey, was of the best description. This week E. L. Walton in the Diamond Broker, Manager Fennessy having canceled the date of the Ida Siddons' party; 27th, Murphy and Wells' Novelty comb.

Between Acts: Frank Small, representing Clara Morris arrived 19th.—Scenic artist John Rettig, of Harris' Museum, has been temporarily employed by Noxon, Young and Albert, of St. Louis, to assist in the completion of some stage work in the city.—Harry Lewis, last season with the Grand Opera House, as business manager, is in the city paving the way for E. S. Walton in the Diamond Broker.—Smiley Walker, one of the advance guard of Fanny Davenport's co., and who has been in the city for several days, departed 19th for Columbus.—Scenic artist F. T. Harvey of Heuck's has been busily engaged preparing a handsome interior which will be brought into requisition during the Clara Morris engagement in Article 47.—The Battle of Sedan, now on exhibition here, is not meeting with the success deserved.—John P. Slocum, in the interests of We, Us & Co., and Fred. Lyster, representing Lost, put in an appearance during the week.—Sally Partington, as Topsy in Uncle Tom's Cabin, at Robinson's last week, met with an enthusiastic reception.—The We, Us & Co party are credited with the most novel display of window lithograph work yet seen in Cincinnati.—Manager Harris' current attraction at Robinson's consists in the New Orleans Minstrels, followed 27th by Fun on the Bristol.—Alice Harrison in Hot Water is booked for Havlin's in November.—Manager Fennessy has secured Sydney Rosenfeld's Mikada co. for two performances 27th, at Heuck's Opera House.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Nat Goodwin's farce, The Skating-Rink, drew crowded houses all week, the opening night being a brilliant social and financial success. The Skating-Rink is simply a vehicle for the clever comedy business of the star, interspersed with exhibitions of roller-skating by the English artists, the Fletchers, and Major Newell. Outside of these features the piece amounts to nothing. Little Daisy Murdoch, of course, caught the dudes. McNish, Johnson and Slavin's Minstrels open week of 20th.

Olympic Theatre (Pat Short, manager): Harry Lacy's Satan's Diary drew only fair audiences last week, the meritorious character of the play certainly demanding better treatment at the hands of theatre-goers than was accorded here. The Planter's Wife was substituted Saturday night, and had an excellent house. Myra Goodwin in Sis, 20th.

Pope's Theatre (Charles Pope, manager): Frances Bishop, one of the prettiest and most dashing of soubrettes, played Muggs' Landing to only light business last week. The star has a fair co., the excellent comedian, Alf. McDowell, having a character well adapted to his abilities. Miss Bishop has a very sweet, well-cultured voice, which she uses to good advantage. Gilmore's Devil's Auction, 20th.

Standard Theatre (W. H. Smith, manager): Pauline Markham, in Dolly's Luck, had a very fine run of business, and the old-time favorite was well received. The Meader and Collins Opera co. in The Mikado, 20th.

People's Theatre (W. C. Mitchell, manager): Love and Reason and Fortune's Fool have alternated during the week, with Louise Rial in the leading roles. Business was fairly good. Flora Moore, 20th.

The Casino (George McManus, manager): A very clever vaudeville entertainment has been drawing big business, and the greater portion of the talent will be continued this week. Among those who have done excellent work and made a hit are Sheehan and Hulmes, sketch artists; Annie Hart, the vocalist, who heads the co.; P. C. Foy, the Irish tenor, and George Beauchamp, the English singer.

Around the Clock: M. B. Curtis, in Sam'l of Posen, succeeds Sis at the Olympic, with Power's Ivy Leaf to follow Flora Moore at the People's.—Lester and Allen' Minstrels, with John L. Sullivan in statuesque attitudes, follows The Devil's Auction at Pope's.—Buffalo Bill's Wild West Show is billed for the week of 27th at Sportsman's Park.—The Mikado will probably be played two weeks at the Standard, superceding the Uncle Tom's Cabin co., booked for week of Sept. 27.—Jess Robbins, who has been identified with circus life, has bought out Gregory's Dime Museum, and he will refit and open it, Oct 3.—The Siege of Paris is drawing fine crowds at the Panorama building.—The Irene Tracy Dramatic co., whose members have been rehearsing the past ten days in the city, starts out, 20th, for an extended tour through Missouri, Kansas and Texas, opening at Washington, Mo. The co. is under the management of a wealthy Kentuckian—Col. Braggins. Irene Tracy, the star, was formerly with Lawrence Barrett, and has among her people Agnes Hilliard, Porter J. White, Jr., the excellent young actor, and Mr. Tremaine. The repertoire will include Lost in London, Caste, Ingomar and Lyndale.—Bessie Bernard, formerly press agent of Grace Hawthorne, is acting in this capacity for the Marion-Rial-Bigger co. She is an ideal press agent.—Mrs. H. B. Pittman, the society editress of the *Post-Dispatch*, and composer of a number of pretty and popular operattes, among the best known of which is Manette, has just returned from an extended trip through Kentucky. Mrs. Pittman is composing another opera.—Harry Lacy will probably disband his Satan's Diary co. in New York, as soon as he leaves for that city in a few days.

BROOKLYN.

Niagara has swept the town, and is doing a good business at the Brooklyn Theatre. It has proved not a waterfall, but a windfall.

Alone in London, which has been making a marked success elsewhere with Cora S. Tanner and an excellent support, finds itself with plenty of company at the Park this week. This was where the play was first put on in all its crudeness. It has been cut down and polished, so that now all its strength and beauty is brought out. The mechanical effects, designed at this theatre, work well, and form a considerable part of the play. Skipped by the Light of the Moon will bring laughter and shekels next week.

Nobody's Claim secures everybody's favor as presented by Joseph J. Dowling and Sadie Hasson at the Grand Opera House. The rotund Colonel and the genial Knowles are correspondingly happy.

Academy of Music: Messrs. Knowles and Morris showed their excellent judgment in placing The Mikado here for a second week. The first night was slim, but when the people found out about it they filled the house, and a third week is on. Frankie Kemble shows herself a kisser from Osculationville, and the orchestra seats are occupied nightly.

The Unknown appears before Standard Museum audiences with Lottie Church as a star.

Hallen and Hart's First Prize Ideals are at Hyde and Behman's playing to good houses.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Charles T. Ellis appears this week in Carleton's comedy of German Luck. He is ably supported by Clara Moore and a good company, and business is very good. Next week W. J. Scanlan in Shane-na-Lawn.

Lee Avenue Academy of Music (C. L. Woglom, manager): Robert E. Graham introduces the new melodrama, The Breadwinner, this week, and is meeting with a decided success. The scenery and acting is first-class.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Lizzie May Ulmer presented Dad's Girl, 11th. Attendance fair; but the audience appeared to enjoy the play, and were apparently well satisfied.

MONTGOMERY.

Montgomery Theatre (Jake Tannebaum, manager): Lizzie May Ulmer, in Dad's Girl, to fair audience 18th. The house has been recently touched up by the painter on the inside. Manager Tannenbaum returned to New York 15th very much improved by his trip. Robert Mack, representative in advance of Over the Garden Wall, is here. Weather is still very warm.

COLORADO.

DENVER.

A Rag Baby has occupied the Tabor Grand stage for

the past four nights and has done a prosperous business. The people who attend are not slow in recognizing its merits as a laughter-producing medium. In this A Rag Baby is all that anyone could desire. Old Sport and Venus are the star characters. The former, with such a personator as Frank Daniels, could not be other than humorous. The success of Venus rests on the plump shoulders of Fannie Rice. She is sprightly and pretty; but is somewhat handicapped by a not altogether good voice. The others handle their parts well. Lawrence Barrett, a favorite here, opens in Richelieu next Monday. His other plays will be Francesca da Rimini, Hamlet, Yorick's Love and David Garrick (double bill), The King's Pleasure and The Wonder (double bill) and Julius Cæsar. Joseph Murphy week of Oct. 5; Broad Opera co., 12th; Myra Goodwin, 19th.

Captivating Kate Castleton has just closed a successful three nights and matinee engagement at the Academy in Crazy Patch, a sort of a crazy play; but nevertheless quite enjoyable. Her co. is made up of very good material, and is as follows: Esther Williams, J. Rush Bronson, J. N. Long, Harvey Phillips, L. R. Stockwell and Eddie Girard. Kate is as lively as ever. She sings "The Good Young Man who Died" charmingly, and was obliged to repeat the song on an average three or four times each night. "See the Answer in the Stars," from The Black Hussar, sung by Miss Kate, J. N. Long and Eddie Girard, was also very popular. Milton Nobles has cut his engagement down to two nights this time. He usually plays a week here. Mr. Nobles opens in Love and Law to-night (Friday).

Jottings: Master Jaricki's concert at the Tabor, Sunday night, 13th, was largely attended.—George Miln always favors us with a lecture before departing from our midst. This time his subject was "What I Do Know About Managing and What I Don't Know About Acting." It was ably delivered in the tragedian's customary style to a small audience at the Academy, Sunday night, 13th. He related some of his varied experiences, in which sheriffs and constables cut a prominent figure.—Word has been received from the veteran actor, Jack Langrishe. He and his wife are in a small mining camp in Idaho Territory. Both are enjoying good health. Mr. Langrishe was intimately connected with theatricals in Denver's early days.—Edward Ellsler, a promising youth, recently left for South Bend, Ind., to join Harry Townsend's dramatic co. His family reside here, and are prominent society people. Master Ellsler was a regular attendant at the Tabor during the recent tragic week of Miln, as was also the young Shakespearean artiste, Miss Molinelli. Her friends thought perhaps arrangements could be made wherein she could play Juliet to Mr. Miln's Romeo, but the latter's co. was not sufficiently rehearsed.—Kate Castleton changes her costume four times in the three acts of Crazy Patch.—The people in the carbonate camp, Leadville, are complaining of a lack of amusements for some weeks. However, Miln plays there before he leaves the State.—The Bridge's Twins at the Academy the latter part of week of 7th did not do well. Lack of advertising possibly the cause. The prices at this house for all of this week, for the parquet seats, is $1—usually seventy five cents.—The Rag Baby plays four nights in Leadville.—Agnes Hallock arrived direct from New York on Monday, 14th, to join the Kate Castleton co. here. Her first appearance with the co. will be at Dodge City. She takes the part of Lucy Levins, vice Nellie McMahon.—Matinee prices at the Tabor have been reduced to the old standard—seventy-five, fifty and twenty-five cents.—A very tragic week this—Barrett at the Tabor, Miln at the Academy. Mr. Miln's return is probably due to his wanting to be in this neighborhood to look after his many attachment suits. Charles Benton, his manager, or ex-manager, is making him lots of trouble. Benton attached the receipts derived from Mr. Miln's lecture on Sunday night. A. W. Rouselle, the treasurer, is also up in arms. He captured the funds in his possession, and Miln had him arrested for embezzling $600. Rouselle says he lent the concern $500, and when the trouble arose between the tragedian and his manager, he (Rouselle) became anxious about his money. He further says that Miln himself advised him to take his money out of the receipts, and this he did. Miln, in turn, brands Rouselle a falsifier, and here the matter stands. But the end is not yet.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Carrie Swain, in her new play, True Blue, appeared 18th and 19th. True Blue is a representative production of that school of modern dramatists which misleads the managerial mind by the glittering fallacy that there is the same virtue to a play that there is in a suit of clothes made to order—a proposition as vicious as it is false, and calculated to seriously affect American dramatic literature. Three acts develop a senseless narrative slovenly acted. Excelsior Folly co., 25th, 26th.

Bunnell's Museum opened its doors to the public 14th with Corinne in a round of comic opera. On Friday and Saturday The Mikado was presented for the first time in this city.

Items: Corinne is shortly to leave for Europe to complete a musical education.—Manager Wall is being complimented on all sides for the tastiness displayed in remodelling and refitting his cosy little theatre. He can boast of one of the prettiest in the State.—Frank L. Gardner gave me glowing accounts of his Madison Square venture. He ran up to see Swain's new play, with which he appears to be far from satisfied, and I don't blame him.—Miss Genesse joined the Corinne party Thursday night, appearing as Fiametta in The Mascotte. She promises well.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Charvat's co. closed a very successful two week's engagement 19th. House has been crowded, and Miss Akerstrom has been presented with floral gifts nearly every night. To Frank Charvat, the capable manager, I wish to return thanks for numerous courtesies.

Item: The Seymour-Stratton co., of this city, opened the season at Portchester, N. Y., 21st.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): J. B. Polk, 21st, in Mixed Pickles. Fair business. Gustavus Clarke, 21st, for week in Monte Cristo. Rhea, 30th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Gustavus Clarke comb., week of 14th, giving a new bill each evening and matinee Saturday. Mr. Clarke is an excellent actor, and his co. fair. The business done was rather light, even at low prices. We have Rhea 29th, for whom we predict a good house. Si Perkins, Oct. 3.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Closed the past week. G. H. Clarke's dramatic co. is announced for 26th, in Ten Nights in a Bar-room.

American Theatre: A first-class specialty co., headed by Diamond and Milton, done good business entire week. Sid C. France, in Marked for Life, is booked for week of 21st.

Allyn Hall: The popular young actress, Ullie Akerstrom, opened for a week 21st. She has always done a big business here, and this engagement will not be an exception.

BRIDGEPORT.

Hawes' Opera House: Big business last week. The Gray-Stephens Dramatic co. gave six nights to large houses. The last three nights, when Without a Home was presented, every seat was sold. The house seats 4,500. Fully 1,700 tickets sold at the Friday and Saturday evening performances. Saved from the Storm was given the first three nights. Way-down prices.

Praise: Would like to speak of excellent work of the ushers of the Hawes Opera House. Under the able leadership of W. S. Elwell, a rush house is seated with rapidity. Will Rocket has charge of the galleries, and performs his arduous duties creditably.

NORWALK.

Opera House (F. M. Mitchell, manager): J. B. Polk's Mixed Pickles 15th, to a large and appreciative audience. The workmen have only just put on the finishing touches in the way of entirely refitting this popular house. The private boxes have been discarded, making an addition to the stage of some twenty feet or more. All four of the dressing-rooms have been enlarged. Entirely new scenery by Voegtlin, Jr., of New York, besides a new curtain. The seating capacity is greatly improved, besides a number of needed improvements too numerous too mention. The bookings are far more numerous than at this time last season, and embrace some of the best co.'s on the road. Manager Mitchell is very popular with the profession, and can always be depended on to fully carry out his contracts. Judging from the present outlook, the season will be the most prosperous this house has ever known.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A fair but disappointed audience witnessed rehearsals of Kindergarden 15th and 16th. The many changes made in the piece and co. make it a poor burlesque of the funny Kindergarden of last season. Joseph J. Dowling's co. presented Nobody's Claim 17th, for the second time here.

THOMASTON.

Thomoston Opera House (Blakeslee and Fenton, managers): Frank Jones as Si Perkins played to the largest house of the season 9th. The street parade of the band is bound to draw big business everywhere.

WATERBURY.

Opera House (Jean Jacques, manager): Carrie Swain appeared in her new play, True Blue, 16th, to good business. Miss Swain was well received, and fully deserved the applause which was freely given her. Of the play little can be said in praise. J. J. Dowling's comb. in Nobody's Claim, 18th, filled the house. Mr. Dowling and Sadie Hasson are well supported. All this week the Harris Opera co.

DANBURY.

Opera House (C. L. Taylor, manager): Frank Jones and Alice Montague, supported by a fine co., presented Si Perkins, to a good house, 18th. Mr. Jones, in the title-role, and Miss Montague as Iana, sustained their parts in an admirable manner. William Blaisdell was very clever, and his song, "Catch the Ideaw," took the house at once.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Starr's Harris Opera co. finished a very successful week's engagement Saturday night by packed houses; patronage far greater than has ever been extended a full week's attraction in the previous history of this house. Manager Starr announces that he has secured the Opera House for two weeks in January.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Ada Gray drew very light houses last week. East Lynne was presented in her accustomed style until Thursday, when A. Z. Chipman's new play, Hortense, was "tried" on a small house, the author appearing as the hero, a poor young man who marries a rich heiress, Hortense, while infatuated with an adventuress, Virginia Ray, whom he finds on his wedding day installed as bosom friend of his wife. This position she retains, and uses her arts to separate the wedded pair. She drugs the husband and coaxes him to take all the spare cash and fly with her. The wife has a stormy talk with her, after which a disreputable husband comes on and kills her. Hortense returns to find her husband lamenting over the dead, and denounces him as the murderer. When the sheriff arrives to arrest him she accuses herself. The accommodating officer is preparing to take her instead, when Virginia's husband enters and says he is the guilty party, and everybody feels happier. No very startling plot, this, and the language might be improved in many places. As for the acting—well, the less said the better. This week, Clio. Next week, Peck's Bad Boy.

Ford's Opera House (John T. Ford, manager): If The Mikado ever was worse done than by Ford's co., I should be sorry to see it. The costumes—advertised as very "rich, beautiful and expensive"—were composed for the most part of cheap furniture, calico, selisia and some tinsel. No attempt to make up a Japanese complexion. Poo-Bah (Louis Carlberg) looked like a pink and white Dutch woman. Any kind of stage jewelry that the owner possessed was deemed appropriate. Gags innumerable were indulged in. Ford's people always know better than the authors what to say. One of the worst things is a sort of Hottentot jig, which one of the chorus-girls does during the Mikado's principal solo. A few idle youths were so tickled with it that she was called upon to repeat the performance again and again. Mr. Greensfelder, who had been enacting The Mikado, I am informed, was so disgusted that he left the co., Lewis Raymond taking his place last week. This week, Kiralfys' Black Crook.

Ninth Street Opera House (Daniel Herzog, manager): Hoop of Gold to good houses last week. Hazel Kirke this week. Ethel Tucker, in Queena, next week. This house has been much improved. A larger stage, new scenery and curtains and four private boxes, while a polite and attentive staff, from the manager down, do everything to make things pleasant.

National: Fast approaching completion. The chairs will be in next week.

Items: Albaugh's staff remains unchanged. It could not be improved. Harry Fiske is in the box; that model of doorkeepers, Mr. Buckingham, is at the main door; Charles Randall, always polite and pleasant, at the head of the ushers, and J. S. Bivens, local manager—all under the supervision of Joseph Brooks, who looks after this theatre and the one in Baltimore during Mr. Albaugh's absence in Europe.—No improvements at Ford's Opera House, and few changes in any way. The smiling countenance of John Ellinger is still at the door. Joseph Lessford, pleasant and gentlemanly, is still in the box-office.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Lizzie May Ulmer opened her season in Dad's Girl, 14th, before a large and delighted audience. This co. is somewhat superior to the one Miss Ulmer had last year. Black Flag, 23d, 24th; Professor, 25th, 26th.

Tips: The Armenia Dramatic Association, a colored co., of this city, tackled Julius Cæsar at Ford's Opera House, 16th, to the infinite delight of the colored population. Fair house. As was expected, they made a burlesque of it. Black tragedians are a scarcity in these parts.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Lizzie May Ulmer, in Dad's Girl, delighted fair audiences 15th and 16th, with matinee. Support only fair. Barrow's Professor co. to standing-room only, 18th, 19th, with matinee. James O. Barrows, as the Professor, is all fun, and his easy movement brings forth laughter. Kitty Cheatham, as Daisy Brown, considering the fact that this is her first season upon the professional stage, and that her experience covers but a few weeks, is deserving of the most hearty praise. The two stars of the play can attribute much of their success to good support.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Our season was opened, 10th, with McNish, Johnson and Slavin's Minstrels. Crowded house; first-class performance. Muggs' Landing attracted a fair house, 11th. Nat Goodwin and co., in The Skating Rink, appeared, 12th, to a good house. Clara Morris, 24th; Den Thompson, 25th; Flora Moore, 29th.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Our season opened, 14th, with Catherine Lewis in Gladys. Miss Lewis was well received by a large and enthusiastic audience.

MOLINE.

Wagner Opera House (W. F. Cram, manager): Uncle Tom's Cabin was presented, 11th, by an "Original Boston Double co," to a good house. The singing and acting of the Putnam Sisters was especially good.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Kate Putnam's co., 14th, in Lena, the Mad Cap; 15th, Old Curiosity Shop; 16th, Fanchon; 17th, Lena; 18th, Le Petit Diable; 18th, matinee, Dot; evening, The Little Detective. Miss Putnam is an old favorite here, and her week's engagement was a financial success.

PEORIA.

Grand (Lem. H. Wiley, manager): An organization styling itself the "Chicago Ideal Opera co.," endeavored to render The Mikado. Failed in every particular. A more disgusted audience never left this house. C. D. Hess told Manager Wiley that the members were well up in this opera.

INDIANA.

INDIANAPOLIS.

The first attraction for the week at the Grand was on the 16th, when the Tony Pastor Specialty co. drew a very respectable audience in point of numbers. The opening "number," by Edward H. Talbott, was a very clever thing, following mainly the idea of McNish in his Silence and Fun. There was not much in Mr. and Mrs. Watson's specialty. It was tame. Tony Pastor sang some new songs. Harry LaRose made a hit in his revolving-globe act. He is an Indianapolis boy—at least he camped out here a long time during this season. John and Harry Kernell were very favorably received. Hilda Thomas sang here before an audience of her home people for the first time in eight years. She was presented with some very elaborate flowers. Dan Sully's Capital Prize, with Harry Morris as the prize, drew only "fair to middlin'." There is not much, if anything, in the piece. It needs more pretty women on the stage to fill up the gaps. Estelle Clayton, 24th, 25th and 26th. Hanlons' Fantasma week of 28th; then Lester and Allen.

At English's the Grau Opera co. filled the week, producing The Mikado (good), Chimes of Normandy (fair), and Queen's Lace Handkerchief (bad). Business good. Rosenfeld's Mikado, 24th, 25th, 26th.

At the Museum Allison and Felch Opera co. produced La Trebizonde all week to big audiences. The production was only mediocre.

The Zoo has had a fair week with the Lambrect and Bauman Metropolitan artists.

Elbow shots: Hans Kreissig, the director of the Grau Opera co., will probably join Milliken's Lucette co. before this appears in print. Milliken has offered him an increase of salary.—James V. Cooke has secured his release from the Emma Abbott management and will remain with Professor Morris' Equine and Canine Paradox.—G. W. Hills, business manager for Estelle Clayton was in the city the most of the week, with the diminutive squirrel on his watch-charm.—The reception tendered Grand Exalted Ruler Harry Sanderson, of the Tony Pastor co., by the local lodge of Elks, was one of the most elegant ever given by them. Illustrious guests were present from other cities. W. E. English addressed the meeting. Max Figman is now associated with Jules Grau in the management of the Grau co.—Major Spitz, representing Lester and Allen, was here 19th.—The Halls, Jud and Pink, who made a great hit in '82, will again take the road. They have associated themselves with Louis Ostendorf, under the name of Hall, Osten and Hall. They have earned a favorable mention as musicians at home here, and no doubt the season of fifteen weeks at Eastern museums will prove successful.—When Sydney Rosenfeld applied for a date here for his Mikado co., he was answered that Mikado co's. had twice visited here this season. His answer was typical of the man: "My co. has not been there yet."—James Dickson, Sr., will preside in the box-office at the Grand during the day and Will Dickson at night.—Ben. Tuthill, working for Rosenfeld's Mikado, was here last week. Ida Mülle, his wife, made a great hit in A Bottle of Ink last December.—W. J. Fielding, the very gentlemanly advance man, was here 16th, working for W. H. Power's Ivy Leaf.—W. E. Sheridan will appear here twice during the present season.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): John T. Raymond in For Congress 14th, to large audiences. Raymond was good, but support might be improved.

Items: Manager Dolan has refurnished the boxes, and added some new scenery.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Prof. George Bartholomew's Equine Paradox all last week to immensely crowded houses. Over 10,000 people attended nine performances. Receipts for the week, $3,500.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The Waite Comedy co. played all last week to good business. Low prices. Jack o' Diamonds cancelled 17th. Burr Oaks, 28th and 29th; Joseph Jefferson, Oct. 2; Thompson's Opera co. 6th; Skating Rink, 8th; Pauline Markham, 10th.

MICHIGAN CITY.

Opera House (Louis Weiler, manager); Mason and Morgan's Uncle Tom's Cabin comb. opened our season 15th. Crowded house. The troupe was a little below the average U. T., but tried their best to please.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Harry Morris in A Capital Prize had very thin houses 15th and 16th. The management had hoped to have good business owing to the favorable impression Dan Sully made here in The Corner Grocery. The Two Johns played to fair houses 17th and 18th. Some portions of the play have been eleminated and new business introduced. Decided improvement. Siberia is booked for 25th and 26th.

COLUMBUS.

Opera House (John Doup, manager). Our season opened with Beatty and Snyder's People's Theatre co. 14th. Continued throughout the week. Repertoire: Driven from Home, Kathleen Mavourneen, Joshua Whitcomb, Matrimony, Ticket-of-Leave Man and East Lynne. Large business at panic prices.

Item: John Snyder, of the People's Theatre co., has many old friends residing in this city. They gave him a generous welcome.

IOWA.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Patti Rosa, 17th, drew a fair house, giving good satisfaction. Blind Boone, 26th, 27th and 28th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Prof. Morris' Equine-Canine Paradox, week of 14th, to satisfactory business. Performances praiseworthy in every respect. Barlow, Wilson and Rankin's Minstrels, 24th.

Grimes' Opera House: McFadden's U. T. co. 16th and 17th, to large houses.

New Theatre: The building known as the IXL Rink has been leased by parties. They will at once begin the work of transforming it into a theatre, with all modern equipments, and a seating capacity of 1,200. It will be christened the People's Theatre, and be run as a low-price house.

CEDAR RAPIDS.

Green's Opera House (Noxon, Albert and Toomey, managers): Prof. Harrison has just closed a very successful week of art lectures, which are so perfectly illustrated by magic that one can scamper through Europe in six evenings for one hundred cents in company with the genial Mr. Harrison; Hollywood Opera co. 24th to 26th; Nat Goodwin in The Skating Rink, Oct. 3; Patti Rosa, 5th.

Items: Green's Opera House, under the new management, opens the season of 1885-86 with a success that can only come from a thorough knowledge of the profession and the business. A handsome new drop-curtain, painted by Noxon, Albert and Toomey, is a pleasing feature.

CLINTON.

Davis' Opera House (E. M. Davis, manager): Patti Rosa, 16th, to only fair business. Delighted audience; completely carried away by her song, "My Caroline." She plays a return engagement in October.

Music Hall (Tate and Fluke, managers): Beach and Bowers' Minstrels, 16th and 17th, to standing-room only. The audience was well pleased, for some of the co. are from Clinton and Lyons, and the crowd was glad to give them encouragement. The performance had several fresh and novel features. Panic prices.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Little's World, 15th, to large receipts. Patti Rosa, 16th, in Bob. This was her first appearance here in two years, and was warmly received.

KEOKUK.

Keokuk Opera House: The Hollywood Opera co., in Cinderella, gave three performances and a matinee 17th, 18th, 19th. Hill's For a Brother's Life co., 24th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Patti Rosa came 17th to a good house, giving excellent satisfaction. Support good.

Items: Manager Duncan has succeeded in booking a number of the finest attractions on the road for this season.

DES MOINES.

Grand Opera House (W. W. Moore, manager): The McGibeny Family opened for three nights, 17th. Large and well-pleased audience.

Foster's Opera House (William Foster, manager): The Grau Opera co. played to fair business 10th, 11th.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Craig's Comedy co., week of 21st. Patti Rosa, 28th.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Season opened, 15th, with Robert McWade in his inimitable impersonation of Rip Van Winkle.

Arena: Forepaugh's Circus, 16th, exhibited to the largest crowds—so 'tis claimed—that have ever been under a canvas in this city. Previous to the pitching of the tents, a distressing accident occurred, which may cripple the unfortunate victim for life. The herd of elephants were surrounded by the usual crowd of urban urchins and adolescent agriculturists who invariably make Rome howl on the advent of a circus, and vary the monotony of the occasion by teasing the monkeys and dieting the elephants on tobacco and other luxuries. Bolivar, the war-elephant, became surfeited with this diet, and turned upon his tormenters, and, as usual, the innocent party suffered. The victim was Bernhard Dreyer, a bright little lad of some fourteen years of age. Bolivar literally mopped the ground with him, dislocating his shoulder, breaking his leg, and injuring him, it is feared, internally. Of course, the usual suit for damages was immediately brought, the claim being made for $20,000. The circus property was attached, and Mr. Forepaugh gave bonds for double the amount named, with Allen Sells as security.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Baird's Minstrels did a big business, 11th. Very fair performance and pleased the audience. Muggs' Landing, 24th; Rial-Bigger-Marion comb., 28th and 29th.

ATCHISON.

Price's Opera House (Will Campbell, manager): Robert McWade, in Rip Van Winkle, 14th. Good house. McWade is, of course, excellent in Rip, but his support was wretched.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Evans and Hoey did a phenomenal business with A Parlor Match week of 14th. The big Tobacco Celebration and unusual attractions at the Exposition drew thousands of country cousins to the city, and it seemed as though all took in the funny piece of patchwork. It is safe to say there are no funnier men in their peculiar line than Messrs. Evans and Hoey, particularly the latter. Minnie French was an agreeable surprise as Innocent Kidd, and Nellie Page sang and danced well. The singing of Otis Shattuck was also a feature. Ivy Leaf, 24th; Estelle Clayton, 28th.

Masonic Temple Theatre (J. P. Whallen, manager): Season opened 14th with Tony Pastor for two nights. Good co., prominent in which were E. H. Talbot in an act similar to that of Frank McNish; Harry La Rose, the Kernells, Hilda Thomas and others. Business averaged fair to good. The house presents a neat appearance, and is in charge of old timers. Belle Young closed the week in A Mountain Pink. The lady added to the favorable opinion formed of her when here last season; but she is surrounded by so poor a co. in support that it is hardly fair to seriously consider her abilities. Her singing voice is good and she is very pretty. Dan'l Sully's Capital Prize, 24th.

Harris' Museum (P. Harris, proprietor): The New Orleans Minstrels turned people away night after night for lack of accommodations. The low rate of admission drew many of the country visitors, and the excellence of the bill afforded satisfaction. Frank West made a hit with the banjo.

New Grand Theatre (J. P. Whallen, proprietor): In the field with another good variety bill, and good business ruled throughout the week.

Chat: Ben Tuthill is here for Rosenfeld's Mikado.—Florence Field, a Louisville girl, left during the week to join the Effie Ellsler co.—Prof. Henry Burck, the new leader at Macauley's, is giving popular selections and making the music there what it should be—an attraction.—The Elks' reception to Henry Sanderson was characteristic. Speeches and good cheer, brotherly feeling, etc. Upon the incidental mention of a worthy charity not in any way connected with the Order, a neat sum was realized by voluntary contribution.—Ben Ridgeley, the amusement man of the *Commercial*, in the vigorous language of the day, jumped on the Bella Moore co. with both feet.—S. H. Friedlander has been offered a good round sum for a play written by himself.—Jaquanne, an advertised attraction at the Grand the coming week, was a big success last season with the Old World Gem co.—Nellie Page, of the Parlor Match co., has grown stout and improved as an actress since here last. Altogether, she is "a plump and pleasing person."—The business at Macauley's was great, and beyond all expectation. Manager Macauley and Mr. Hoey had a bet as to the week's draught. The figures went way over those named by either.

LEXINGTON.

Opera House (H. B. Warren, manager): Wilbur Opera co., in the Mikado, 15th and 16th, to crowded houses. Mr. Conly as Nanki Poo was excellent. He is the favorite tenor with the Lexington public. Miss Eissing as Yum Yum was natural and easy, yet many were disappointed in not seeing Miss Kirwin in the leading role.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): The only attraction last week was the Redmond-Barry comb. in A Midnight Marriage and Rank and Fame. Both plays were well staged and admirably costumed, and the acting of both the stars, as well as the supporting co., was decidedly agreeable. Mrs. Barry, in the role of Hortense De Guise, is delightful, and she makes the character one of tenderness and devotion. Especially commendable was her scene with Casimir in the last act, which was marked for its force and directness.

Tips: This week Annie Pixley in Eily and Miss.—Stockbridge opens his course the 9th and 10th, with the Ideals in Giralda, Martha and Bohemian Girl. Nellie Scanlan, of this city, who made quite a success in an amateur performance of the Colleen Bawn, has joined the Lord Tatters co.

BANGOR.

Opera House (F. A. Owen, manager): Murray and Murphy made their second appearance here in Our Irish Visitors, 14th. Packed house. Loie Fuller, in her vocal selections, is particularly entitled to praise.

Personal: Your correspondent is under obligations to S. P. Norman, the gentlemanly treasurer of Murray and Murphy, for courtesies.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Howorth's Hibernica, 16th; large house. W. P. Scanlan in Shane-na-Lawn, 17th; small house. The Dalys, in Vacation, filled the house 18th. Although there has been much written about the Dalys, I wish to remark that there is a breezy magnetism about them which does one good. Thomas A. Daly was recalled again and again to sing. Howard Athenæum co 24th; Alice Harrison, 25th.

Strays: A. S. Anthony has closed the season of the Girard-Vokes Celebrities. He is now ahead of Wallack's Moths co. He will put an Uncle Tom co. on the road.—One of those mashers who think actresses are always fair game for insult, stepped up to Jennie Bartine and Pauline Batchelder as they were entering their hotel after the performance of Vacation, and sticking out his arm, said with a sickly smile: "Come with me, my darling." The "darling" failed to come, but Robert Daly, who was sitting on the piazza, stepped to the front, with: "You're a darling, you'd better go home and put on knee pants." The masher, who is about twice the size of Robert, and has been taking lessons in boxing for a year, asked: "What are you going to do about it?" Robert answered, "I really don't know. What would you advise. I never like to take decisive action without consulting a man with a head." Quite a crowd had gathered and their laughter made Mr. Masher reckless, and he advised Robert, in choice language, to "come down." Robert did so, and so did the masher, for before he could put his hands up he had received one-two-three in chin, neck and nose, and with his white plug hat underneath him he spread himself out to think.—Charles B. Brooks is business manager and treasurer of the Vacation co. this season. He says business has been phenomenal so far.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Business large past week. W. J. Scanlan in Shane-na-Lawn 16th, delighted a large audience. The Dalys in Vacation had their usual large house 19th. I miss Lizzie Derious from the cast. Zozo, 23d, 24th; Mlle. Rhea, 28th; Annie Pixley, Oct. 3.

Items: John M. Reber dropped down from Boston to see Vacation.—Samuel Alexander was here last week in advance of Kate Claxton.—Tom Daly's pretty wife, Lizzie Derious is not playing this season.—M. T. Skiff found several old school-day friends.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): W. J. Scanlan, 14th, in Shane-na-Lawn, had a good house, and pleased everybody, play and songs both being good. Nobody's Claim, 16th, with its "terrors," seemed to satisfy a fair-sized audience, Sadie Hasson, and the specialty business of Max Arnold and Charles Mason creating considerable enthusiasm.

LOWELL.

Music Hall (W. D. Quimby, manager): Kiralfys' Around the World in Eighty Days did not draw so largely as it deserved. The co. is very strong and the ballet young and pretty. Crossen's Banker's Daughter 16th, to a full house. The Dalys in Vacation turned people away, 17th. Wages of Sin, 24th and 25th.

Huntington Hall (George O. E. French, manager): A Tin Soldier amused a good-sized audience 15th. Amy Ames as Violet was the favorite. C. R. Gardiner's comb. put in week of 21st.

Items: Pretty Lizzie Derious was in the audience, 17th, watching the funny antics of her husband (Tom Daly). The handsome photos given away at the matinee, 19th, by Claire Scott, were taken by Kimball of this city. This lady had a series of good houses last week at the People's.

WORCESTER.

Theatre (Charles Wilkinson, manager): J. J. Dowling in Nobody's Claim drew an immense house, 15th. J. B. Polk in Mixed Pickles played to fair business 18th, 19th and matinee. Alice Harrison in Hot Water will be the attraction for 24th; Carrie Swain, 25th and 26th; Dalys' Vacation co., 28th. Dan Maguinnis in Lord Tatters 29th and 30th. This will be a hard week on the cos. booked on account of the festival.

Mechanic's Hall: Bennett and Moulton Comic Opera co. week of 28th. They made a good impression last season and will draw well.

Points: The hotels are all packed with musicians, singers and visitors to the festival. Everything points to this being the largest and most artistic festival yet given.

LYNN.

Music Hall (James F. Rock, manager): Mr. Hoyt's laughing success, A Tin Soldier, was presented 16th and 17th, to fair-sized houses. There seems to be a friendly rivalry between the members of this co. as to whom shall make the hit, and honors are about equally divided, with the exception of Amy Ames, who was tendered a perfect ovation as the Irish Violet. W. J. Scanlan, supported by a fair co., presented Shane-na-Lawn, 19th, to a large house.

Items: Mendorah Henderson, the young American soprano who lately met with great success at the Leeds Musical Festival across the pond, is to appear in Manager Rock's Star Course.—Manager Rock has just returned from your city.

BROCKTON.

City Theatre (W. W. Cross, manager): Bennett and Moulton's Opera co. gave eight performances week of 14th. Houses packed at low prices. Co. gave very good satisfaction.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Bennett and Moulton's Comic Opera co. under G. A. R. management 17th, 18th, 19th, four performances to good business. This is the No. 2 co., but it gave good satisfaction. Redmund and Barry's Midnight Marriage co., 25th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Tin Soldier co., 19th, to small house. Mr. Powers, as Rats, was immense. Mr. Wilson has been seen here to better advantage. Miss Booth was fine. Annie Pixley, 28th; Dalys' Vacation, Oct. 5.

HAVERHILL.

Academy of Music (James F. West, manager): Daly's Vacation co., 15th, played to a very large audience. Kiralfys' Around the World in Eighty Days had a good sized house 16th, but did not meet expectations. A Tin Soldier drew a fine house 18th, and kept it in a roar of laughter the entire evening. Murray and Murphy, 26th; Annie Pixley, Oct. 1.

Personal: J. F. Dean is this season with Thorne's Hearts and Handcuffs co.

TAUNTON

Music Hall (A. B. White, proprietor): Howorth's Hibernica, 15th, to a large house. Crossen's Banker's Daughter, 18th, to a large and well-pleased audience. Co. excellent. Especial mention may be made of J. F. Crossen as G. Washington Phipps, and the Mrs. Brown of Marion A. Erle.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): The Hungarian Gypsy Band the 15th and 16th, played to crowded houses.

Retraction: Editor Howland, late of the *Daily Herald* retracted certain statements made against Manager Whitbeck last fall.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Sydney Rosenfeld's Mikado received a big patronage all the week, and it was found necessary on [illegible] evenings to close the doors, notwithstanding the [illegible] prices, so dense was the rush. It is the only production in fact that has received the favor of Detroiters to such an extent, and the representation was first-class and gave abundant satisfaction. We now await the coming of the Thompson Opera co. to make comparisons. Monte Cristo, 24th, 25th, 26th.

Detroit Opera House (C. J. Whitney, proprietor): Bunch of Keys ran all the week and drew tolerably well. The Thompson Opera co. will bring on The Mikado 24th, 25th and 26th, and the evidences are that they will be treated to a genuine jam. This co. is very popular in Detroit.

IONIA.

Armory Hall (K. R. Smith, manager): Tony Denier's Humpty Dumpty co. 16th, to extra good business. Pathfinder 29th, 30th and Oct. 1 and 2.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Tony Denier's Dumpty Dumpty 12th, matinee and night, to fair houses only. H. D. is losing ground; its great rival, Uncle Tom, will outlast it. Bartley Campbell's Siberia was with us three nights, 16th, 17th and 18th. The play is well acted and the scenery is very handsome. Business good.

GRAND RAPIDS.

Redmond's Grand Opera House (William H. Powers, manager): The reunion of the Army of the Cumberland, proved a bonanza to theatrical managers. Frederick Bock in Monte Cristo and Power of Money drew well 14th to 17th. The support, with few exceptions, is poor. Maxwell's U. T. C. 22d to 26th.

Power's Opera House (William H. Powers, manager): Occupied by Cumberland Army last week. John T. Raymond 21st, week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lotta, in Mlle. Nitouche, and Musette 14th, 15th, 16th, fairly packed the house at every performance. More delighted audiences we have not seen than greeted this sprightly little lady. Lotta is the same merry, clever and entertaining little actress that delighted us with her mischievous pranks years ago. Still as great a favorite as ever. She played the roles of Musette and Nitouche in a most captivating manner. The star could not have desired a more complimentary reception. First visit in some years. The support is good. C. H. Bradshaw was excellent. J. H. Stuart is an able stage manager and sustained his roles admirably. He has a rich bass voice. His drinking-song was finely rendered and was heartily encored. F. A. Anderson, Frank Carlisle and [illegible] Coote played their parts well. Emma Hinckley, Adelaide Eaton and Elsie Gerome very acceptably sustained their several roles. Barlow, Wilson and Rankin's Minstrels 17th, 18th, 19th and matinee. Large houses. The olio and specialties were excellent. E. M. Hall is a fine banjoist. George Wilson caught the house. [illegible] Barlow and Hughy Dougherty are a great team.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 14th, Craig Comedy co., presenting [illegible] Dominos and Guilty Without Crime, to fair houses. C. G. Craig is a good actor, and met with great favor. Edna Courtney made a favorable impression. V. L. Wooderson, W. T. Doyle, Charles Eastwood, Mrs. Eyre and Anita Vernon all did excellent work. Guilty Without Crime is a strong melodrama, well acted, and will no doubt prove a success with the Craig co.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Barlow, Wilson and Rankin's Minstrels were the first knights of the burnt-cork to reach us this season, and as a consequence and because of the [illegible] of men, women and children to see any minstrel show, they had immense houses, 14th, 15th, 16th. After an absence of ten years Lotta paid us a visit. She must have found something of a change. Ten years ago we had a population of about [illegible]; now we have [illegible]. She is doing a splendid business. So far Nitouche has been the bill. Dan Sully's Corner Grocery, 24th.

Items: There are wars and rumors of wars in the Barlow and Wilson co. The rumor being that the managers and proprietors don't agree, and after they left town the story started that there was a fistic encounter behind the scenes one night while here. Hughy Dougherty didn't appear one night because he was tired.—Manager Conklin has raised the gallery admission to fifty cents, and claims experience shows that it will make more money for the house.—Treasurer [illegible] let out in an interview that last year's receipts were over $100,000. I wonder what the expenses were?—[illegible] Gardiner's Female Minstrels [illegible]. Some remain at the Comique, our local temple of the variety.

DULUTH.

Grand Opera House (Munger and Markell, managers): Helen Potter, in Literary Recitals, 15th. [illegible] Fowler and Warmington's co. in Harrigan and [illegible]'s Skipped by the Light of the Moon, opened [illegible] to a splendid house.

WINONA.

Normal Hall: Camilla Urso appeared to a fine audience 14th. Did not have her usual concert troupe—only a pianist—which made the evening a little tedious.

Philharmonic Hall (Campbell and Russell, managers): Charles A. Gardner in Karl, to a packed house. He is a great favorite here.

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): During the Summer Manager Rothenberg thoroughly renovated and repainted the house, the appearance whereof is now quite presentable. McIntyre and Heath's Minstrels opened the season, playing to an immense audience. All were well pleased.

MISSOURI.

ST. JOSEPH.

Arena: Forepaugh's Circus gave usual performances to two large audiences 12th.

Personal: Last Wednesday I was in Kansas City, and was again the recipient of courtesies from the party Charles H. Yale, of the Devil's Auction co. Mr. Yale will please accept thanks.—I am informed that J. E. Dyllis takes exceptions to my criticisms concerning his acting of the part of Toby, in the Auction. Mr. Dyllis misunderstood the tenor of my remarks. I did not intend to criticise his acting of the part, which was excellent, but I intended to convey the idea that Toby in pantomime was more comical than Toby speaking. I did not intend to say, as Mr. Dyllis seems to believe, that Maffit could make more of the character as it now is than Dyllis does. Lawrence Barrett, 30th; Sol Smith Russell, Oct. 3; McNish, Johnson and Slavin's Minstrels, 5th; Ada Richmond, 7th; Denman Thompson, 8th; Humpty Dumpty, 12th; Ida Siddons, 13th.

SPRINGFELD.

Mansfield Opera House, (William Shipley, manager): Pythian Dramatic co. 18th and 19th, in Damon and Pythias and Ingomar. Fair business. The plays were quite well appreciated. Jennie Holman Opera co. 28th, week.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Shook and Collier's co. in Storm Beaten opened a season of three nights 17th, to an excellent house. The cast was fair. Edmund Collier, in the leading character, seems to be losing his wind as the exertion in some of the stronger passages appeared to cause a strain on his lungs. There is a slight change in the distribution of characters from the list of last year, notably that of Charlotte Wayland, who was transposed from Priscilla Sefton to the character of Kate Christianson, which she does remarkably well. Messrs. Rand, Winter and Cowper deserve mention, as do also Lizzie C. Hudson and Gracie Sherwood. Will M. Mayo is a feeble imitation of Gus Bruno as Jabez Green. The play was finely mounted. On the 21st for three nights came Bartley Campbell's Paquita, with a remarkably strong co. The play is a jumble of dramatic action, which requires a vivid imagination to connect. The verbosity of the drama is relieved by the glamor of color in the picturesque Mexican costumes; but it required all the nicety of acting of a well cast company to save it from failure. Atkins Lawrence is an excellent Manuel, and received a deserved recall, as did Charles Mason, as Borosco, Julia Stuart as Hortense and Lillia Vane as Paquita. The latter lady received also the compliment of several handsome floral tributes. Miss Stuart is hardly strong enough for the character of the unfaithful wife, but still she evidently pleased. J. W. Hague, as Dr. Delponte, has little to do, but does it well, as did Harry Hawk and Sedley Brown. By the way, the tomato-can "bum" of the latter gentleman must be an innovation to Mexico. The ease and abandon of the Lucette reflects credit on the humor and ability of Henrietta Crossman. Signor Leona, Jesse Walden, Emma Sharrett, Dell Kellogg and Virginia Marlow deserve credit for the manner in which they acquitted themselves, although cast in small parts. The scenery and dresses are very fine, and the stage setting, which was managed by Nelse Waldron, won a noisy recognition. The scenes, which are new and bright, are from the brushes of such well-known artists as Gaspard Maeder, George Hinsman and D. B. Hughes. The house was not as large as it might have been, but still it was fair.

Items: Sadie Bigelow, with a party of friends, occupied a box at the Academy Monday night.—Frank Woodson, of Ida Siddons' co., is home here on a short vacation, Miss Siddons being ill and compelled to cancel for a week.

NEWARK.

Grand Opera House (Leonard Grey, manager): Shadows of a Great City all last week, to the largest business ever known at this house. This week The Field of the Cloth of Gold and Burr Oaks.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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MIRROR LETTER-LIST.

A. B. C.	Kendal, Ezra F.
Aveling, Harry	Klein, Alfred
Arden, Edwin	Kyle, O. W.
Abbott, Emma (6)	Knight, G. S.
Andrews, Elisabeth	Lansing, Nina
Aldridge, Bristow	Lodge, Ben J.
Abbey, Henry	Lindsay, J. S.
Anstan, May	Lingwood, Sophie
Allen, Jean Burnside	Lyster, Fred
Ainsleigh, Lillian	Lee, Mabel
Armas, Hazel	Langtry, A. P.
Arlington, Maggie	Ludlow, C. B.
Adolphie, Mr.	Laurence, Henry
Aldrich, Louis	Lorellas, Mgr.
Burtell, Miss	Little Nugget, Mgr.
Bishop, Lester	Lane, E. R.
Bland, Will F.	Larkin, J. M.
Beggar, Laura	Morris, James A.
Beresford, Frank	Mortimer, Gus
Barnum, P. P.	McCarthy
Bennett, Mary	Morris, Sam
Barrett, Lawrence, Mgr.	McNamara, J. M.
Burnside, W. T.	Meagan, T. J.
Berger, Fred G.	Miller, Harry
Baldwin, Walter	Mann, Harry
Beck, W. L.	More, James
Bishop, C. J.	Morris, Clara
Burrill, J. F.	Moore, Adelaide
Brittle Silver Opera co	Massen, L. F.
Beaumont, Maria	Matthews, John
Bird, George	Miller, J. E.
Barrows, J. O.	Maeder, Fred
Barlow-Wilson	McDowell Comedy co.
Boston Ideal Opera co,	McWade, Robt.
Bryton, F.	Martin, Marion F.
Booth, Edwin	Morris, Clara (Mgr.)
Blakey, T. W. H.	McCormick, Louden
Baker and Farron	Morrow, Elsie
Bassett, Chas.	Morgan, Willie
Carlisle, J. C. (3)	Mann, Clarence
Crowell, Floy	Murphy, Joseph
Clarke, Kit	Nelson, Henry
Cotter, Frank	New Orleans Minstrels
Charles, Charley	Osborne, George
Clark, H. M.	Oslander, John
Claybaugh, E.	Owens, E. A.
Clark, Bessie	Pomeroy, Louise
Case, S. A.	Power, W. H.
Cold Day, Mgr.	Plympton, Eben
Chicago Ideal co.	Pendy, John
Casserza, A. R.	Pearl
Chiesola, C. A.	Robertson, Donald
Cramer, F. C.	Robley, C. M.
Chapman, Hawley	Ross, Willis.
Claxton, Kate	Roberts, Fred
Carleton, W. T.	Russell, Harold
Clapham, Harry	Rhea, Madame
Clapham, George	Romany Rye
Collins, John J.	Rooker, Miss
Coy, John E.	Rogers, Loraine
De Bang, J. G.	Roberts, N. D.
Dawson, Horace	Russell, R. F.
Dodd, Frank	Randall, Adelaide
Deagle, Tessie	Rawson, Hill and Day
Dovey, Fred	Raymond, John T. (2)
Davenport, Fanny, Mgr.	Rickaby, J. (4)
Dillon, J. B.	Russell, Mary
De Fontaine, Felix G.	Rees, Stella
Dobson, W. T.	St. Quinten, Miss
Downs, Kitty	Smith, Charles H.
Evans, Frank	Sheridan, W. E. (2)
Edgington, Lillian	Shannon, Winnie
Elliott, Adelaide (2)	Scott, Frank
Edouin and Singer	Stern, Ben
Ellis, C. T.	Siddons, Ida
Emmet, J. K. (Mgr.)	Spencer, Lillian
Eustis, Fred	Shackford, Charles (3)
Frank, J.	Sprague, George R.
Frawley, T. D.	Sloeum, John T.
Forbes, Margaret G.	Small, Frank A.
Fuller, Miss M.	Simpson, A. L.
Fay, T. S.	Smith, H. W.
Forsyth, Kate	Sutton, John P.
Finley, Charles E.	Salsbury, Nat
Grey, Alice	Stevenson, Charles
Golden, Richard	Sellers, Harry
Goliard, Campbell	Stinson, Fred
Griffith, William N.	Sydney, George
Goldthwaite, Dora	Sherwood, Alice G.
Goodwin, F.	Shewell, L. R.
Gibson, Frank	Surety (4)
Graham, C. W.	Taylor, Howard P.
Girard, Maurice	Tremaine, Charles
Girard, Julien	Talbot, F. W.
Goldenstein, Mamie	Turner, P. T.
Gannon, Maud	Tousley, Harry P.
Hill, A. D.	Thomas, Agnes (2)
Hodgson, Ethel	Taylor, Marie (2)
Hawk, Harry	Titus, Tracy
Hess, C. D.	Vaughn, Harry
Hall, F. C., Miss	Vane, Sadie
Hunt, Annie	Villa, S. S.
Heuer, Gus	Wells, Jerode
Harkins, T. E.	Weber, Wesley
Hill, Barton	Wallace, Carrie
Hall, T. A.	Wilmot, Emmy
Harris, Charles L.	Waldro, Minnie
Hicks, C. B.	Wilbur Opera Co.
Hurley, W. J.	Warde, Fred
Herbert, Amelia	Wires, Rodney S.
Halford, H. H.	Wilbur, A. L.
Johnson, J. P.	Wetheral, E. J.
Johnson, Gertrude	Wilson, Orrin
Jefferson, Joseph	Welch, W.
Jackson, Joseph	Wright, Ida
Jamauschek, Mme.	Warren, A. H.
Jack, John	Zoellner, Max

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Legalized Theft.

Judge Wallace's decision denying D'Oyly Carte's motion for an injunction to restrain James Duff from presenting Gilbert and Sullivan's Mikado is of course in conformance with the law. Had the plaintiff been able to prove the theft of the copyrighted orchestration he bought, the Judge must have decided, under the common law in his favor. But this was not shown, and the injunction, owing to Gilbert and Sullivan's having published the libretto and some of their joint production in England, was of course denied.

Judge Wallace, however, appears to be somewhat foggy in regard to one or two points. In one part of his decision he says that Gilbert and Sullivan, having employed an American citizen to orchestrate The Mikado from the piano score, could not through him secure copyright in this country, as his work, in arranging the score for a number of instruments, had not the element of originality. Further on the learned Judge asserts that Mr. Duff could not be restrained from doing the opera with an orchestration which he had procured, as the latter was distinctly his own property. From this it would appear that the Court considered one orchestration as identical with the piano score, while the other it admitted to be original and entirely different from the published piano score. There is a discrepancy here.

But aside from judges and lawyers and suits, the violation of authors' rights in their own works, whether sanctioned by law, or permitted from an absence of law, is an outrage. The technicalities of our statutes may license the wholesale performance of The Mikado without the authors' authority, but it is theft in plain terms, nevertheless, and in the moral sense, at least, the men who thus perform the opera are thieves.

Ideal Transformation.

The question has been more than once raised, how far the actor makes himself one with the character he personates.

This, through assimilation, is in fact the test and proof of a satisfactory characterization, inasmuch as it implies the exercise of the imagination, which is an essential condition in practical drama.

From the humblest type, such as Mose, the fireboy, to Hamlet, the scholar, the introduction of the personality of the performer proves fatal to a satisfactory artistic result.

It is when the undercurrent of the actor's emotions and impulses blend with the flow of the dramatist's ink that the stage is justified in claiming to itself a world of its own.

But it may be properly noted that all character identification is not of the same; it varies with the genius of the artist.

A long recital has been lately furnished by Mme. Bernhardt, in which she records the continued after agony of great performers when they have left the scene of a passionate display of power.

As a climax, she asserts for herself that she has never played Phædre without fainting or spitting blood, and after the fourth scene of Theodora, in which she kills Marcellus, she was in such a state of nervousness that she passed up to her dressing-room sobbing. She clinches the argument by saying: "If I do not weep and have a nervous fit, my great comrades will cry, 'That is not great art!'" Herein we must differ from the French actress and her comrades. The hysterical exhibition, to our view, indicates a defect in the highest dramatic genius, which, when it walks into the ideal world, takes on the imaginary character as it should be worn in the scene, with aptness and similitude, and to be laid down when that career is closed.

Such we take to have been the method of Betterton, Garrick, Kean and Rachel. The after agitation and tumult denotes a lack of power and mastery over the identification, and that the artist succumbs to the individual, and implies an artificial state, superinduced upon nature rather than the converse of a great genius with nature.

The man born to act, to write, to speak, is all times master of himself as well as his work. Neither did Napoleon lose his head in the crisis of battle nor Walter Scott in the climax of composition. Agonizing is no evidence of first-class power.

Clear the Temple.

It must be obvious to the most careless observer that the world of amusement has for several years past been in a state of tumult and confusion.

This applies to all departments, management, authorship and acting. The air has been hot with the flying fragments of disjointed companies, contested claims to plays, in fact a general internecine warfare has prevailed, and the subordinate conditions of the theatre have engrossed so much time and attention that its real interests have been overlooked,

The strife on the part of many interested seems to have been more directed to the degradation and disruption of the rights and proper objects of the profession than to its consolidation and advancement.

Unfortunately many of the discordant issues raised are fictitious, having no foundation in merit and work. We may specially refer to the hubbub raised over imported plays and operas. The time, expense and attention bestowed on the same would have sufficed to supply from home sources a more than adequate substitute.

The net result is a great outlay of money, in many cases a depleted treasury, a public entertained with preliminary wrangles, and an immature hodge-podge of entertainment.

Too much of the spirit of the pool-room and the race-course has been introduced in the field of art. That province which is provided as a sanctuary of retreat from the clamor of the street and the chicanery of trade, has to a great extent lost its sequestered and honored character.

The realistic jobbers of the out-of-door world have intruded into the temple of the muses and desecrated its shrine.

In a word, our theatre, as well as our literature and drama, needs greatly at this time to be idealized and to have substituted for the wooden idols which now dominate the living spirits of grace, beauty and elegance which have been held as the patron saints of the Theatre.

Personal.



HERMAN.—Above is a portrait of George W. Herman, who is playing the role of George Benson in Shadows of a Great City, and in which he has been very successful.

DURANT.—C. W. Durant left the city on Tuesday to be absent about a week.

MCALLISTER.—Phosa McAllister has signed to play Nellie in Miner's Silver King.

BOWERS.—The daughter of Mrs. D. P. Bowers is seriously ill at the Gedney House.

JUDIC.—The French comedienne is expected to arrive to-day (Thursday) on the *St. Simon*.

MORRIS.—After Sept. 26 Clara Morris will take a four weeks' rest, reopening at St. Louis on Nov. 2.

EVANS.—Lizzie Evans is playing in Philadelphia this week. Her season so far has been phenomenally successful.

PAULDING.—Frederick Paulding has been letting his hair grow long in order that he may dispense with a wig for Romeo.

COLVILLE.—Samuel Colville is much elated over the decision in the Mikado case. He would like to see the city illuminated.

SMITH.—Mrs. Sol Smith's first venture this season proved to be unfortunate. The disbandment of a company places her at liberty.

YOUNG.—Miss Loduski Young has resigned from the Breadwinner company to accept the position of leading lady with Adelaide Moore.

POTTER.—It is rumored that the breach between Paul Potter and the *Herald* will shortly be closed up and that Mr. Potter will resume his former position.

JAMES.—Louis James left Lawrence Barrett's company at Kansas City. His wife, Marie Wainwright, will also retire in the course of a few weeks.

JEFFERSON.—Joseph Jefferson was inundated with telegrams over the birth of his latest son, who is about thirty-six years younger than his eldest.

SHERIDAN.—W. E. Sheridan is playing a fine engagement at the Columbia Theatre, Chicago, this week. It is his first appearance in that city in several years.

BYRNE.—Bessie Byrne has given readings from Shakespeare and the poets recently at New Dorp and the Pavilion Hotel, Staten Island, and Point Pleasant.

DAVENPORT.—Edgar L. Davenport has been engaged to play Desiré and Romel in Fedora. Mr. Davenport declined an offer to become a member of Doré Davidson's Lost company.

SCANLAN.—Sadie Scanlan, a sister of the popular young Irish comedian, W. J. Scanlan, is one of the company supporting Kelly and Mason. She gives promise of becoming a clever actress.

REHAN.—Arthur Rehan is having flattering success in presenting the Daly comedy, A Night Off, in Northern New York and Canada. An especially brilliant week closed in Toronto last Saturday night.

CLEARY.—Edwin Cleary's make-up in his part of Sangare, the detective, in A Moral Crime, is a perfect copy of the appearance of Lecocq, the famous French unraveller of crimes, whose life was coeval with the period during which the play is supposed to take place.

KIDDER.—Kathryn Kidder, Frank Mayo's leading lady, is being extensively photographed by a Broadway artist. In speaking of the lady last week, the Paris *Figaro*, which devoted a column of its space to an extended criticism of her acting, prophesied that she would in time "attain the eminence of the great Rachel."

HAWORTH.—Joseph Haworth has recovered from his illness, but he does not feel strong yet. He and Edward Sothern have rented apartments on West Twenty-seventh street.

WILDER.—Marshall P. Wilder arrived from England last Saturday. He has since been circulating among his friends, who, it is needless to say, are glad to see him back.

MATHER.—Margaret Mather has spent the Summer in study. She is wrapped up in her art, and she apparently takes more pleasure in divining the hidden beauties of Shakespeare than anything else.

NICHOLS.—George Ward Nichols, founder of the Cincinnati College of Music and originator of the famous Opera Festivals so much in vogue in that city, died there on Sept. 16, in his fifty-fourth year.

HOWSON.—John Howson is in the best of spirits as to the prospects of his comedy, Putting on Style, which is being played this week in Philadelphia. Clay Greene has made a number of desirable alterations in it.

GREENE.—Clay M. Greene has been engaged to write a new piece for Mr. and Mrs. Charles Stevenson. He has also been secured as a member of their company; so he will pursue his literary labors while with them in transit.

JANISH.—Madame Janish's portrait appears on our first page this week. The lady is meeting with genuine success in Anselma at the Madison Square, and she has been fortunate in securing an extension of one week on her original engagement there.

BENTLEY.—The Miln Dramatic company is disbanded in Colorado, and thus Walter Bentley is open to an engagement for the rest of the season. The sudden termination of Harry Lacy's season places Mrs. Walter Bentley (May Brookyn) in the same position.

WEBB.—Harriet Webb, the popular reader, has returned to the city to resume her work after a pleasant vacation spent among friends in St. Thomas, Canada. Mrs. Webb has made a number of engagements to appear this Fall, and several pupils in elocution have commenced with her.

CLAYTON.—Estelle Clayton left for the West on Sunday. Her engagement last week in Brooklyn proved highly satisfactory—the receipts steadily increased from the opening to the closing night. Miss Clayton will be seen in Fayette at the Star Theatre and the Grand Opera House later in the season.

MASKELL.—Dauncey Maskell sailed for England by the *City of Rome* yesterday. Mr. Maskell is wearied of life at Nyack and he believes that in Europe he will find that atmosphere of change for which his spirit longs. He will leave his wife behind to take charge of the hopeful heir of Mr. and Mrs. Digby Bell.

BOWSER.—Charles Bowser has returned to town, having resigned from the Bluff company, which with curtailed expenses will pursue its way Westward. Mr. Bowser felt that he was throwing himself away on a bad part, and having made a little money from the arrangement he was satisfied to seek another and more agreeable position.

FLEISHMAN.—Manager Isaac Fleishman, of the Walnut Street Theatre, Philadelphia, has long been a merchant in the Quaker City. But before the War he was a manager, and is no novice at the business. Mr. Fleishman now manages the oldest theatre in the country—built in 1808. But in its present rejuvenated condition it is one of the handsomest.

HOOPER.—Netta Hooper, a daughter of Mrs. Lucy Hooper, the well-known newspaper correspondent, appears to have scored a marked success in Philadelphia, where she appeared last week as Lisa, in The White Slave. Her voice is said to be rich and strong, her appearance attractive and her acting dominated by intelligence. Miss Hooper has had but a brief experience on the stage.

BROOKS.—Joseph Brooks deserves much credit for the manner in which he endeavored to make his professional matinee to-day a matinee in truth as in word—for the profession only. Since Tuesday he has been seated in his private office, and every applicant for a ticket has been obliged to report to him personally, while his or her name has been written on the back of the cardboard, so that the ticket should not be given away.

BARRON.—Elwyn A. Barron, the author of A Mountain Pink and part author of A Moral Crime, has written a comic opera that is said to be full of musical gems. For its proper production the work, it is said, will require the services of two such comedians as Robson and Crane, and it is through the difficulty of securing such an accomplished pair of comic geniuses that its representation on the boards has been postponed.

JEFFERY.—John B. Jeffery's sterling Amusement Guide has just been issued from the press. If possible, it is more useful than ever, combining a wonderful amount of general theatrical information, and remaining, as before, a necessity to every manager, no matter how experienced he may be. In addition to the particulars of play-houses, hotels, newspapers, baggage agents, population, industries and railroad routes, of every public hall and theatre in the Union and Canada, we are furnished with a complete list of the new pieces produced in America and England during the past eleven months, the list of deaths in the profession in the same period, and a carefully compiled chronological table of dramatic events.

The Actors' Fund.

The Executive Committee now meets but once a fortnight. In urgent cases Assistant Secretary Baker visits the members personally, so that there is no delay in the business of the Fund. There are four new applicants for relief. There are now eighteen cases of relief on the list. Mr. Baker has personally investigated the four new applications, and favorably reports upon them.

Last week $195 was expended in relief and for two funerals.

Telegrams announcing the death of Alf. Wyman and of Lynn Howe were received by Mr. Baker. The Fund buried Mr. Wyman, and will perform the same office for Mr. Howe, who was a member of the Streets of New York company, and fell dead in Chicago on Monday.

New members and annual dues paid in: Edward W. Woolcott, Alice Grey, M. V. Caffrey, T. C. Murray, William Wilson, Rachelle Renard, W. J. Ferguson, Leighton Baker, George C. Jordan, Charles B. Hanford, Stella Rees, Philip Potter, Edward Horan, Henry W. Hibbard, Tessie Deagle, Mark Hassler, Simon Hassler, William Nuneviller, Captain James W. Townsend, Charles E. Benton, William Heuman, Henry Moore, Elmer E. Young, Alf. A. Wallace, William F. Delaney, Walter S. Sanford, Carl H. Anderson, Harry Belmer, Francis D. Frawley and Marshall P. Wilder.

Quite a number of managers have visited the Fund rooms recently to examine the Registry. All express themselves as satisfied with the progress of the movement, and no doubt, before the season is well under way, the Registry will be largely availed of.

A Case of Heart-Disease.

A company recently closed season in a large Western city on account of the star and manager being afflicted with heart-disease. His physician warned him that if he attempted to fill his engagement in the one-night stands in prospective, he would do so at the peril of his life. So the afflicted man armed himself with a doctor's certificate and broke the sad news to the company. There was an unpleasant scene, but the company could go no farther—death, back salaries and railroad fares stared them in the face, and the weather was beginning to be a little winterish.

The plight was very distressing, the more so as it was quite impossible to talk "business" with the manager under his physical trouble. Some uncharitable members of the company said that the seat of the poor man's disease lay nearer his pocket than his heart, and some of the more noisy grumblers invaded his presence with requests for money. The invalid waved aloft the certificate and said:

"Please do not agitate me. I am liable to fall dead at any moment!"

Letters to the Editor.

MR. MORTIMER'S PLAINT.

LONDON, Sept. 9, 1885.

Editor New York Mirror:

DEAR SIR:—In THE MIRROR of August 29 I have read some very just and sensible editorial strictures upon the "literary dishonesty and piratical thieving" so frequently practised in America at the expense of unprotected foreign authors.

I find in the same issue of your paper a paragraph which informs me that "a new version of Polly, with dialogue and additional lyrics by Fred Lyster, will be the opening opera of the Hess-Solomon Opera company, beginning in Chicago, Sept. 14."

May I ask you what you think of this attempt (if your announcement is correct) to despoil an American-born author of his property? Polly is my work, and the plot, lyrics, dialogue and title were copyrighted by me at Washington, before the London production. Yet, if I am to credit what you say, a foreigner takes my title and story, together with such other portions of my work as he chooses to steal, and coolly palms them off upon the public as his inventions!

Let me ask you if, because I am living abroad, the laws of my own country do not protect me against foreign pirates living in America?

Yours faithfully, JAMES MORTIMER.

MR. PENNOYER DEFINES HIS POSITION.

PHILADELPHIA, Sept. 19, 1885.

Editor New York Mirror:

MY DEAR SIR:—Will you kindly deny the assertion made in some of the dramatic papers to the effect that I do not go with the Lillian Russell Opera company? I join the company in Cleveland on the 21st of this month, where they open under the management of C. D. Hess at the Euclid Opera House.

On my return from California in August with the Barry and Fay company, I was engaged by Joseph Brooks to join the Hess company and look after the joint interests of Miss Russell and himself, she being at the time under some sort of a contract to him. I accepted his offer, refusing several other flattering ones. On the 11th of this month I was somewhat staggered by receiving a communication from him in which he stated that his business relations with Robson and Crane were of such a nature that he found himself compelled to throw up the Russell contract, at the same time advising me to look up some other position—rather cool on his part considering the fact that at this time of the season most of the good positions were snapped up. But as frigidity seems to be part of his nature, it did not surprise me much. He advised me to place myself in communication with Mr. Hess and Mr. Solomon, and as I had no dealing with either of these gentlemen in regard to the engagement, the advice was somewhat peculiar to say the least. Of this I informed him by mail, and on receipt of my letter he wired Mr. Solomon, who communicated with me as to terms, etc., which ended in my closing with that gentleman on behalf of Miss Russell. I simply make public these facts to refute statements to the contrary.

Respectfully, A. S. PENNOYER.

CAST ON THE WORLD.

OGDENSBURG, N. Y., Sept. 20, 1885.

Editor New York Mirror:

DEAR SIR:—There is another case of incompetency and roguery in theatrical management to record. Geore A. Latour, of Hamilton, Ont., came to New York in July to organize a dramatic company for the road. He represented to those he sought to engage that he had managed successfully through the two previous seasons; that he had a partner with plenty of capital, and that salaries would be promptly and regularly paid, whether business was good or bad.

The partner, one Mark Ross, was introduced to myself and others of the company, and being satisfied that he had sufficient means for the enterprise, we engaged, and after due preparation started on the road. From the very start Latour proved incompetent as a manager, and by the time we played this place, Ross having lost money up to this point, and perhaps doubtful of the future, concluded to play the rogue, and skipped with the money he had. Last Monday morning we were to have left this place on the 11:20 train, and the entire company were resting in the hotel in perfect security, no one having the faintest suspicion that Ross was not all right. The hour of departure came, and Ross was nowhere to be found, although he had been seen within an hour of the time. A diligent search failed to discover his whereabouts or the direction of his flight, and the conclusion generally arrived at was that he crossed the river into Canada. He was responsible for the hotel bill, amounting to $116. Salaries were due and had to be paid that day and fares paid to Peru, Ind. As soon as it transpired that he was missing the landlord got out an attachment against Ross, Latour having left on the Saturday night previous for Hamilton en route to Peru. Under this attachment the Sheriff levied on all the baggage in the Opera House. The attachment could not hold the individual baggage of the company, and it was released on demand. Two trunks of the manager's, containing costumes rented from Roemer, remaining under attachment as security for the debt. Latour, on reaching Peru Tuesday morning, was apprised by telegram of the flight of his backer, and failing to raise money sufficient to release the wardrobe and take the company through, threw up the managerial sponge and left the company here to shift for themselves. Mary Breyer, Bessie Clifton and E. J. Bowtell returned to New York on Thursday. The rest of the company have reorganized and will make the first stand, under new management, at Prescott, 22d and 23d, in Cast on the World, a title by the way quite apropos to our present position, as we start with depleted numbers and an exhausted exchequer. Respectfully,

JOHN S. LINDSAY.

The Usher.



Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Nobody was more surprised at the quick sale on Saturday of the fast pacers, Westmont and Loraine, than their late owner, J. M. Hill. The buyer, Frank Siddalls, of Philadelphia, had formerly made an offer of $37,000 for them, which was refused. But when the Philadelphian said he would give $50,000 for the pair, Mr. Hill, of course, agreed to make the sale as soon as he recovered from his astonishment. "Westmont cost me $20,000 and Loraine $5,000," said the shrewd manager yesterday. "Up to the time of the sale the horses had earned just $20,000 in matches and exhibitions. Therefore, I am about $45,000 ahead on the operation, less the expense of stabling and caring for the beauties during the term of my ownership."

* * *

Hill appears to be equally fortunate in all his undertakings, whether theatrical, commercial or speculative. Not long ago he bought a large block of stock in the Georgia Marble Company, a corporation owning 6,000 acres of rich quarry-land in the Western part of that State. The marble hewn from this place is as beautiful and saleable as the best Italian grades. For six months past the quarries have been extensively operated, and Hill's original investment has increased in market value just twenty-fold. For his interest now he would not take a million dollars.

* * *

James Mortimer, who did the libretto for Polly, writes a letter which is published elsewhere, that shows considerable indignation. Mr. Mortimer joins with THE MIRROR in detesting a theatrical pirate, but he evidently misconceives the truth when he accuses Frederick Lyster of having laid violent hands on his title, story and lyric. The facts of the case are simply that Mr. Mortimer's book was held to be very bad by the New York press and public. Mr. Solomon, the composer of Polly, wishing his opera to be better equipped, cabled for Mr. Lyster to come with all speed from England to this country in order to so amend and embellish the libretto as to make its digestion possible. Mr. Lyster undertook the thankless job of revising and improving Mr. Mortimer's work, and apparently he succeeded in pleasing his employer. A writer who overhauls a stupid libretto should not be accused of theft any more than the tailor who recuts a misfit coat. Mr. Mortimer, like every other author, is entitled to full credit for his work; but in the case of the original dialogue and verses of Polly there was no room whatever for credit.

* * *

Mr. and Mrs. Tony Hart began their season in Buffalo on Monday. They have closed their residence up-town and faced the terrors of "the road" as stoutly as if they were used to nothing else. A comelier couple than they looked when I ran across them on Saturday night at the Grand Central Depot it would be hard to find. They said they were prepared for anything from bad business to the small-pox. A savage doctor, by the way, had spent most of the afternoon at work with knife and vaccine-quill on their devoted persons. I sincerely hope Tony Hart will meet this season with all the pecuniary success that his professional and social qualities deserve. There is a capitalist—a solid and reliable one—who stands ready to begin the building of a theatre in this city for Hart to manage; but the latter prefers to carve out his own fortunes and win a permanent home for himself by his own exertions.

* * *

Sadie Martinot is missed from the cast of Nanon. Her performance of the coy hostess of the Golden Lamb was deliciously refined and graceful. There are few comic opera soubrettes whose work has not the taint of suggestiveness, but Miss Martinot in this character was thoroughly innocent and ingenuous. The showy Pauline Hall, in Nanon, captivates the fancy of the dudes. She is a bold beauty, whose flashing eyes and raven hair set weak heads wild and feeble hearts a-fluttering. But her acting possesses none of the Martinot's grace. Her movements are like those of a graduate from the serio-comic ranks. Martinot's charm of manner could only be appreciated by the the more intelligent of her observers.

* * *

Bartley Campbell flies in and out of town, tarrying in Washington, Baltimore or New York only long enough to scan the ledger accounts of Clio or the Fourteenth Street. His financial complications appear to be less perplexing than they were a short time ago, and his friends believe he will pull through all right. The mistake Campbell made was in putting off the Paquita chorus and smaller fry actors, whose combined salaries amounted to very little, and whose tongues, of course, immediately spread the delay in payment far and wide. Had the manager confided his condition to some of the principals and requested a few days' accommodation at their hands, he would have had no reason to regret the move; for there is always less gossip and more of the spirit of co-operation among the superior people than among the rank and file, I am told.

* * *

D'Oyly Carte was defeated in his suit against Duff not merely because of the absence of an international copyright law between this country and Great Britain, but because Duff showed to the satisfaction of the Court that he had had his own orchestration made to order from the published piano score. Now, I have it on the best authority that the Standard musicians are using an arrangement which is almost identical with that of the legitimate and authorized Mikado at the Fifth Avenue. The leader at the Standard took gallery seats at the other house for several nights running, got Sullivan's orchestration, with its musicianly beauties, very pat, and revised the orchestration in use at his place so that it would correspond. At all events this is the story the leader himself tells to his intimates. If it be true, there can be no doubt whatever that Judge Wallace's decision would have been different had the facts I have outlined found their way into the evidence taken in the trial of the case.

* * *

Union Square—at least that portion of it which has been dubbed the Rialto—has recently worn an unusually deserted appearance. Pedestrians on Broadway have stopped to scan with amazement the unwonted appearance presented by the curb in front of the Union Square Theatre. Several respectable women have been actually observed to traverse the block in the daytime. This marked change has been brought about by Manager Hill, who, after ineffectually warning the band of idlers hanging about in front of his theatre obstructing the passageway to move away, appealed to police headquarters. An officer was detailed to keep the sidewalk free from loungers, and ever since the nuisance has in a great measure been abated.

* * *

Will McConnell's departure from the management of the Brooklyn Theatre was made known only a few days ago, although he had sold out his lease to C. H. McConnell several months ago. Mr. McConnell had struggled manfully to pay a big rent and make something more than a living out of the place. He assumed several thousands of dollars indebtedness contracted by Haverly, and he worked that off the place. He says he doesn't owe a penny in Brooklyn at the present moment, and he wants it to be distinctly understood that he voluntarily gave up a profitless enterprise—that he was not forced out, in any sense of the term. Harry Miner made an offer for the lease, but C. H. McConnell declined to negotiate unless on the basis that he should retain an interest in the theatre. This Miner wouldn't listen to, and so the matter fell through. C. H. will accordingly run the house himself this season.

Rose Coghlan Sued.

Rose Coghlan has become involved in legal difficulties with Lester Wallack, owing to her appearance at Niblo's Garden in Our Joan. In February last Miss Coghlan was engaged by Mr. Wallack, so he alleges, under a written contract, to continue as leading lady in his company for the season of 1885-6 at a salary of $300 per week. The contract was signed by Miss Coghlan, and a stipulation was entered into by her to play and perform when and wherever Mr. Wallack directed. Mr. Wallack says that she expressly covenanted not to play or perform anywhere excepting under his management. It was mutually agreed that in case either violated any of the covenants contained in the agreement, the one guilty of such violation should pay to the other the sum of $5,000 as liquidated damages. Miss Coghlan having appeared at Niblo's Garden independent of Mr. Wallack's management, and having announced her intention to star throughout the country during the season, Mr. Wallack, through his counsel, ex-Judge A. J. Dittenhoefer, has begun an action against her in the Supreme Court to recover the sum of $5,000 as liquidated damages. The papers in the action were served on Saturday.

Miss Coghlan denies having signed such a contract. She will fight the case.

Romeo and Juliet Costumes.

"There are no less than 200 costumes at present being made for J. M Hill's production of Romeo and Juliet under my personal supervision," said Alfred Thompson, in answer to a question yesterday, "and I can safely say that when they are completed they will have cost but little less than $8,000. Everything that money and taste can do for a brilliant representation of Shakespeare's tragedy has been done."

"What do you consider will be the most elegant scene?"

"That of the ballroom, undoubtedly. In this scene Juliet will wear a costume of white brocaded silk, embroidered in pearls. The waist will be Florentine cut, and will be puffed at the shoulders and elbows. The corsage will be square cut, and underneath it will be a chemisette of the finest Batiste, embroidered in pearls, of which jewels the fair Juliet's headdress will also be composed, All of the costumes will be of the Fourteenth century style. Romeo's ballroom costume is of a crimson and gold damask, trimmed with Oriental pearls, and puffed with white Surah, embroidered by hand. This damask cost no less than $45 a yard. The twelve dancers in the Corranto in the ballroom will be dressed all alike, in cream white and gold.

"These latter costumes have been taken from a picture by the great Italian artist, Cimbue, who died in 1300, while the scene itself is to be a perfect reproduction of an Italian palace of the time. William Voegtlin is painting the scenery from designs furnished by me, and I can safely say that in a scenic way, at least, the production will be even more perfect than that by Henry Irving. Every scene will be archæologically correct, and all have been taken from photographs of Verona.

"Beside the ball room costume, Miss Mather, in the garden scene, will wear a Resida green plush costume, looped up over a crepe skirt embroidered with Resida green beads. The corsage is cut *montant*. In her chamber scene she will wear a pink brocaded damask over a pale apricot skirt trimmed with chenille and pink cords. Romeo's first costume will be a royal blue broché velvet tunic, with pale-blue silk tights trimmed with gold, purse and dagger of the period, dark blue Venetian cap and pointed shoes. Another will be of dark, brown-ribbed velvet, puffed down the sleeve with lavender silk and chestnut-brown silk tights."

The American School of Opera.

The American School of Opera has been incorporated, and has filed its articles in the office of the County Clerk. Its incorporators are Theodore Thomas, William K. Vanderbilt, Joseph W. Drexel, August Belmont, Jesse Seligman, Mayor William R. Grace, Parke Godwin, Henry G. Marquand, Andrew Carnegie, F. B. Thurber, William G. Choate and Richard Irvin, Jr.

The object of the corporation is to maintain a musical academy for the education of persons in the lower and higher branches of music. The trustees for the ensuing year are Mrs. William T. Blodgett, Mrs. Richard Irvin, Jr., Mrs. F. B. Thurber, Mrs. Thomas W. Ward, Mr. and Mrs. August Belmont, William R. Grace, Parke Godwin, Andrew Carnegie and Henry G. Marquand.

Mrs. Howson's Accident.

The accident to Mrs. John Howson on the Brooklyn Bridge last Saturday gave rise to the publication of statements which, coming from Bridge employes, were not altogether reliable. At all events, they differ considerably from the account given by those who were with the lady at the time of her miraculous escape from death. Mr. Howson gives the story of the occurrence to THE MIRROR in the following words:

"My wife, Clay Greene, Mrs. William Howson and myself started at the Sands street station at five P. M. for New York. There was no rush of passengers, as the traffic was mainly to Brooklyn at that hour. Mrs. Howson stepped on the car platform, followed by Mr. Greene, who was thrust back while his foot was on the platform of the car, and the gate closed on him. I was close to him and said, 'We are one party,' but the engine was started slowly, and I said and motioned to my wife to wait at the New York side for me. When the car had moved forward about its own length other passengers got on the car, and it was that fact, as I subsequently learned from my wife, that caused her to request to be let off. She was answered with a coarse remark about 'bein' left,' which the engineer and fireman on the locomotive leered at and enjoyed to Mrs. Howson's mortification and chagrin. She was detained by the brakeman until the car reached the end of the platform, and was just over the wheel upon which the cable runs. There was a pause till the grip caught, when Mrs. Howson essayed to get off. The brakeman let her go, she stepped for the platform, the car moved and swung her past it, when she fell close to the iron ladder or stairway leading to the promenade below, a distance of twelve feet. She heard some one on the platform exclaim 'My God!' as she fell. She was picked up by the bridge police and carried to their station.

"When she had sufficiently recovered from the pain caused by her removal to the Long Island Hospital, she told me clearly how it all happened, and was strong in her denunciation of the insolence of the brakeman and the men on the engine, and her consequent desire to escape its continuance for the trip over. The fact that we, of the party, being excluded, and others subsequently being allowed to get on the car while in motion, is the main charge Mrs. Howson makes. For what subsequently took place I have nothing but thanks and praise for the tenderness and care evinced by the officials, the ambulance surgeon and the officers of the Long Island College Hospital, where Mrs. Howson now is."

The New Comedy Theatre.

"Our greatest expectations in regard to the success of Kellar here have been more than realized," said John W. Ryckman, assistant manager of the Comedy Theatre, yesterday. "We had an idea that it would be necessary to paper the house to make any showing whatever on Monday night, but instead of that the greater number of our seats were sold before the curtain went up, and we had to turn people away before half-past eight. On Tuesday night, although it was raining and disagreeable without, we jumped $100 over the opening night, and our matinee to-day is very well attended.

"In Philadelphia, as you may know, Mr. Kellar had the extraordinary run of almost 300 nights, and that is wonderful business for a magician. We will give him a chance to make the same record here, for we have not and will not book anything until we see that his drawing powers are on the wane."

Although the theatre's decorations have not yet been fully completed, they have gone far enough for it to be seen that the house will be one of the prettiest and cosiest in the city. The exterior has been painted in black, maroon and gold, and is brilliantly illuminated in the night with several electric lights. Inside the decorations are also very light, yellow, maroon and gold being the principal colors. The cut-glass mirrors that line the walls are much appreciated by the ladies, while the boxes have been newly draped in maroon and gold.

Miss Wakeman's Peril.

A letter from London says that Henry S. Wellcome, a well-known American resident in London, and one of the leaders of the trans-atlantic commercial circle there, nearly lost his life last Sunday in a gallant attempt to save a fair compatriot, who, owing to the sudden capsizing of a canoe, was immersed in the Thames. Mr. Wellcome had arranged to take Annie Wakeman on a short excursion up the river in a Canadian canoe. From a prolonged experience of boating in Canada Mr. Wellcome handles a canoe with ability and care. In passing through Boulter's Lock, near Maidenhead, the frail craft advanced too far toward the boil and rush of water coming into the lock from the other end and in a second it was swamped. The sudden rush of the current sucked Miss Wakeman down under the boat, but Mr. Wellcome at once dived, only missing her through striking a little above her head, his arm grazing her bonnet. Coming to the surface again Mr. Wellcome dived for the second time, and succeeded in grasping Miss Wakeman by the waist. Both rose to the surface, but were unable to resist the force of the water, which again dragged them down.

These events had happened so swiftly that only a few seconds elapsed between the sinking of the boat and what was Miss Wakeman's third disappearance. The lock-people immediately thrust a long boat-hook—it was some twelve feet from the top of the lock to the water—down, and Mr. Wellcome, seeing it coming, grasped it, and though still under water was successfully drawn up with his fair burden. A life-belt had by this time been thrown down and was placed over Miss Wakeman's shoulders thus ensuring her support till a ladder could be lowered into the lock and the upper surface thus be gained. The other boats in the lock, the occupants of which had apparently been too frightened to venture into the boil and swirl of the water, now sculled up and assisted in supporting the two until Miss Wakeman had safely climbed up and gained *terra firma*. Mr. Wellcome followed, and kindly hands and the attentions of those who were present speedily obviated any evil consequences to either of the sufferers. Mr. Wellcome appears to have shown, judging from the accounts of eye-witnesses, such bravery in diving again and again after the lady, that steps are being taken to memorialize the Royal Humane Society to grant him its bronze medal for saving life. With thoroughly characteristic American pluck, both Miss Wakeman and Mr. Wellcome determined apparently not to be deterred by the terrors through which they had gone, for later in the afternoon, the canoe having been put in order again, they were seen sculling down the river and successfully passed through the lock where a few hours before they had stood in such imminent peril of death.

A Talk With Manager Grau.

"Has there been a large advance sale?" said Maurice Grau in answer to a MIRROR representative's question, the other day. "Well, I should think there had been. There's the diagram. Over 300 seats sold in the orchestra out of 512. Doesn't that augur well for a successful season? At $50 for each seat, it means a sum total of $15,000 obtained within ten days, or since Sept. 12. On the first day there was $10,000 worth sold. As it now stands the first twelve rows of the orchestra are sold solid, and nearly the entire first row in the balcony. Besides this, four of the lower boxes have been sold at $25 each, which leaves but one lower and four upper still to sell. The press seats will be on sale on all but the first night, of which there will be nine out of the twenty, as Mme. Judic appears in nine different plays. The single-night prices have been decided upon. They will be: General admission, orchestra, $2.50; first two rows in the balcony, $2.50; balcony, $2; general admission, $1; gallery, reserved, $1, and gallery proper, 50 cents. The subscription sale closes Saturday night.

"Will Mme. Judic wear anything extraordinarily pretty in the way of dresses?"

"Yes, indeed; she has had some most elegant dresses made for her by Mme. Rodriguez of Paris. One of them, an ivory white costume, will take the New York ladies by storm. It is made with a petticoat of satin, puffed over with tulle, a short, square train of rich faille, a casaquin bodice and triangular panels of richly embroidered china crepe. Then a puffed tulle fichu is prolonged into traces and are crossed at the back like a vivandiere's.

"Another costume is flounced up to the waist with pink and white mousseline de soie pleatings. The bodice is low and has pointed panniers. Triangular drapery of white watered silk, striped with satin lines of pink and moss-green, grace the back. The costume is completed by a chemisette and short sleeves of pink lisse drawn up with narrow ribbon. The costume for La Grande Duchesse is a most striking one. It has a petticoat of gold lace with a sweeping train of exquisitely embroidered yellow satin.

In the last act of Divorcons Mme. Judic will wear an exceptionally handsome costume, which I wish I could describe to you as fully as I would like. It will be of yellow satin, and over the material will be thrown lace, with just enough of color in it to be called biscuit-tinted. The waist is a sort of coat of golden bronze satin, worked with pink and yellow carnations, making a most beautiful effect. This will open in front, and the vest will be of lace, crossed over from one side to the other. In the second act of La Mascotte, where the lucky little maiden is at court, Mme. Judic will wear a Medicis robe of the palest pink material, brocaded with gold, and with a background of water-green satin. Added to this will be a high collar and a stomacher, the latter a mass of elegant white and pink beads. With the diamonds that will naturally go with a costume of this sort, the effect will be grand.

For La Femme á Papa will be worn a pink satin costume, rather plain, but very elegant. The train will be long and very narrow, of two breadths of the pink satin damask, on which will be a breadth of garnet-colored plush, lined with primrose and bordered with pink feather trimming. The dress will be arranged in *bouillons* and pleatings, and will be fringed with olive-shaped drops in gold bobbins, over which will hang pointed sprays of [illegible] and silver lace-work embroidered [illegible] silks.

"Mme. Judic is expected within a [illegible] now," concluded Mr. Grau, "and [illegible] she arrives she will go to the Hoffman [illegible] where she will remain while in this city. The success of the first engagement is already assured, and, although a return is not fully decided, it is most probable that she will again be seen here after her tour through the country."

Professional Doings.

—Katie Putnam produced a piece recently in Wabash, Ind., called La Petite Diable.

—Ida Van Osten, formerly with the Adonis company, has been engaged for Evangeline.

—Carrie Wallace has been engaged to appear in Evangeline at the Bijou Opera House.

—Maggie Mitchell's company meets for rehearsal at the Grand Opera House on Tuesday morning next.

—Wesley Sisson has removed from 42 West Twenty-third street and taken rooms at the Everett House.

—The Walkers, Arne, Lucille, Allen and Irvin, are open for engagements. They are at present at their home in Detroit.

—The New Casino Theatre at Middletown, N. Y., is ready for opening as soon as an attraction can be secured. It will be shared or rented.

—The engagement of the Madison Square company in Philadelphia has been extended. Young Mrs. Winthrop will succeed Sealed Instructions.

—Photographs from London of Mary Anderson as Juliet have been secured by C. L. Ritsmann, the Broadway portrait dealer, and are selling rapidly.

—A. J. Maers was in town last week to consult with J. M. Hill regarding the illustrations for Margaret Mather's acting edition of Romeo and Juliet. Twenty-five thousand copies will be issued from the press. The pictorial work will be of the finest quality.

—No sooner had the news of Jumbo's death reached New York than J. Charles Davis, the manager of the People's Theatre, who had been with Barnum for a number of years past, was beset by newspaper interviewers, who desired to obtain the history of the elephantine giant.

—On Monday evening next A. C. Moreland will play the part of Philip Cogswell in Old Lavender at Harrigan's Park Theatre, owing to E. A. Eberle being compelled to fulfil a previous engagement in Joseph Jefferson's company. Billy West will take the part formerly played by Mr. Moreland.

—Mme. Augusta, an actress who retired from the stage a few years ago, and who was a pupil of the late Mr. Pray, is about to reappear on the boards either as a star or leading lady. Mme. Augusta is a woman of many rare accomplishments, and is possessed of a magnificent Parisian wardrobe.

—There is no finer collection of photographs of actors and actresses in any theatre in this city than that which graces the walls of the business offices of the People's. Abbey & Grau, London, which turned money away at the house every night last week but Monday, has secured a return date for next April.

—Ernestine Caroline Colombier died in Bethlehem, Pa., on Sept. 19. Mme. Colombier was at one time a singer of note in Europe. She came to America in 1875, and for some years taught music in this city, and for a short time at the Thalia Theatre. The deceased lady was aged forty-two. Her death was caused by a cancer.

—The full supporting company of Adelaide Moore, who opens her season in the legitimate at Richmond, Va., Oct. 12, is as follows: Miss Lodiski Young, Walter Lennox, Sr., Miss Frank Tannehill, Anna Lock, George Morton, Frederick Ross, C. J. Fyfe, W. A. Paul, George H. Nash, G. P. Howard and George Bennett.

—Rehearsals of Aimee's company are going forward at Wallack's Theatre and Clarendon Hall, the season opening at Toronto, Ont., next Monday night in Jessop and Gill's Mam'zelle, the second act of which has been rewritten, while the third is entirely new. The first date in New York is at the Grand Opera House in December.

—Minnie Maddern's engagement at the Lyceum Theatre has been so successful that it will probably be extended indefinitely. It had been intended to give a professional matinee on this (Thursday) afternoon, but the Robson and Crane performance made its postponement a desideratum. It will therefore be given next Thursday afternoon.

—Hercat, the well-known ventriloquist and illusionist, has just returned to town from a tour through New England, where he has been entertaining large audiences at various fashionable resorts in the White Mountains and on the coast. His entertainment, consisting of humorous recitals, ventriloquism and legerdemain, is said to be most enjoyable.

—N. D. Roberts' Comedy company, in The Alarm Clock, which opened its season in Saratoga a few weeks ago, is meeting with success. The organization comprises Frank Drew, Mattie Vickers, Bobby Newcomb and family, T. J. Ryan and F. C. Bryant, the cornetist. The company will probably be seen here at the People's Theatre in December.

—The Breadwinner is announced as the adaptation of a piece by the authors of The Two Orphans. It is Madelaine, a Woman of the People, with a scene from Kathleen Mavourneen incorporated. The text of these dramas is spoken in part. Messrs. Merritt and Pettit have cause for complaint, as they have a previous claim to the title The Breadwinner.

—The New York Mikado company, under the management of C. M. Pyke, and in which William Henderson is said to have a large interest, will open its season on Oct. 1 at the Academy of Music, Jersey City, for three nights. It is composed of the following people: Frederick Clifton, J. Butler, George Olmi, Louise Manfred, Mrs. Butler, May Leighton and Rosa Cooke.

—It has been definitely concluded to present Helene Dauvray in Bronson Howard's new comedy at one of the metropolitan theatres for a long run early in the Winter months. John A. Rickaby stated recently that the play had exceeded his expectations in regard to its strength and the entire originality of the subject, and that he believes it comes as near equalling any of Mr. Howard's other plays as is possible. Among those who have been already engaged to support Miss Dauvray in the play are F. F. Mackay and Edward [illegible].

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Newark Opera House (Fred. Waldmann, manager): The Rentz-Santley co. to fair business. The show is not a good one. This week Randolph's comb. in the Mikado.

Summer Pavilion: Muldoon's Picnic played to good houses. This week, the last of the season, is devoted to J. D. Keane in Rip Van Winkle and Mrs. Partington.

TRENTON.

Taylor Opera House (John Taylor, manager): Henry Chanfrau and co. gave a creditable performance of Kit 14th to a large audience. The T. P. W. Minstrels packed the house 16th.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Henry Chanfrau in Kit 18th. Good house.

People's Theatre: Season opened 21st with Miss Calef in the title role of Little Muffets. She is a beautiful little blonde of extraordinary ability, a complete mistress of the stage, and holds her audiences at her will. Miss Calef's engagement is for the week. She will appear in Little Barefoot Thursday, Friday and Saturday.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): The T. P.W. Minstrels drew an $800 house 15th.

ORANGE.

Music Hall (G. P. Kingsley, manager): Barney McAuley as Uncle Dan'l 17th to a very small audience. Rose Coghlan in Our Joan Oct. 9.

NEBRASKA.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): Sol Smith Russell, in Felix McKusick, 16th, to fair business. Hattie Williams, billed 23d and 24th in Little Duchess and All Fools Day.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Around the World was presented, 18th and 19th, to large audiences.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Harrison and Gourlay's Skipped by the Light of the Moon drew good audiences 14th, 15th and 16th. The Willow Copse followed with a successful engagement of three nights. T. W. Keene, 24th, 25th, 26th.

Court Street Theatre (J. M. Hill, manager): W. E. Sheridan, 14th, 15th and 16th, was not very successful in attracting audiences. Louis XI. was given to rather small houses. The Little Trump, with Annie Lewis in a variety of characters, fared somewhat better. The piece is weak; the star's singing a slightly redeeming feature. A Brave Woman, 24th, 25th and 26th.

The Adelphi (T. E. Grelbacker, manager): Business continued excellent last week. New faces to be seen this week are Keating and Sands, Silvo, and the Ferguson Brothers. Alice Oates seems to have come to stay. She remains this third week.

Resumé: The Museum offered low priced tragedy last week—Hamlet and A Celebrated Case. The Bennett-Matlock co. were to be seen. Business was lighter than usual. J. W. Ransone's Across the Continent will crowd the house next week.—The Messrs. Meech are interested with others in the formation of the United States Amusement Co.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): A Prisoner for Life was the first theatrical event of last week, and was found to be quite enjoyable by the fairly good audiences it attracted. J. B. Studley as Pierre de Valney, gave a careful and effective rendition of the role of the unhappy prisoner. The Mignon of Sara Neville was a commendable impersonation, and the remainder of the cast, including E. L. Tilton as Larose was quite satisfactory. Thursday night brought T. W. Keene as Richard III. On Friday evening Hamlet was the bill, and was followed by Merchant of Venice on Saturday afternoon and Macbeth in the evening. The continued improvement in Mr. Keene's acting is apparent even to the most indifferent theatre-goer; but it was with feelings of the greatest delight and surprise that his audience on Friday night listened to his impersonation of the Prince of Denmark. The character is given with judicious and thoroughly artistic treatment, and in all probability ranks as the highest of the actor's efforts. Shakespearean plays have never been staged with better scenic effects in this city than during Mr. Keene's engagement, and it is an example that will do well to copy. The current week will be given over to Fritz in Ireland, and Mr. Emmet has generously signified his intention of placing the proceeds of the week to the credit of a local fund for disabled firemen.

Museum (Jacobs and Proctor, managers): '49 was the attraction last week, with a good co., including Louden McCormack and Blanche Vaughn. The Danites is the strong bill offered for the current week, and Little All Right, the Japanese, will perform between the acts.

Central Theatre: Lillie Hall's Burlesque co. did a good business last week, and will be succeeded by Davene's Allied Attractions.

Item: Mrs. Leland returned to this city Sunday, much pleased with her trip abroad.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): C. W. Couldock, supported by an excellent co., appeared before fine audiences 14th, 15th, 16th. The magnificent acting of Mr. Couldock in the character of Luke Fielding, in The Willow Copse, was applauded most liberally. Harrison and Gourlay filled out the week in their laughable skit, Skipped by the Light of the Moon, to good business.

Academy of Music (Jacobs and Proctor, managers): The Tourists did a fine business last week. The co. is not as strong as the original, yet evidently pleased. Present week, Louden McCormack's co.

Casino Theatre: A fair business was done last week, The Widder, with James Reilly, as the leader, being the attraction. This week, Morosco and Gardiner's Just Around the Corner.

AUBURN.

Academy of Music (E. J. Matson, manager): Annie Lewis' co., in Little Trump, did a good business, 15th. Miss Lewis made a decided hit, but her support was not of the best. The Hardie-Von Leer co., in A Brave Woman, had a good house and gave great satisfaction, 19th.

HARLEM.

Mount Morris Theatre (William E. Howard, manager): There was a fair audience Monday evening to see A Russian Honeymoon. Alexander Fisher, a master shoemaker, kept the audience in good humor throughout the play. The rest of the cast performed as though they were merely amateurs. Gustavus Clark in Monte Cristo, 28th.

TROY.

Rand's Opera House (Gardner Rand, manager): Season opens 25th with Harrison and Gourlay in Skipped by the Light of the Moon, followed by J. K. Emmet, 28th and 29th.

Griswold Opera House (Jacobs and Proctor, managers): Crowded houses last week. The Alarm Clock caught them. Mestayer's Tourists this week. Louden McCormack, supported by O. H. Barr and Blanche Vaughn, in '49, week of 28th.

Grand Central (P. Curley, manager): Lillie Hall Burlesque co. announced for current week.

Items: Peter V. Haskell and E. M. Strait intend running attractions at Rand's this season. A number are already booked, including Sheridan's Called Back co.—Charles Huist has been hard at work painting a number of handsome scenes for In the Ranks.—Edward Sheridan, manager of the Called Back co., says he has five of the handsomest and most talented ladies in the profession in Agnes Herndon, Millie Deaves, Louise Forster, Evonna Gaintz and Adele Goday.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): A Brave Woman was played 14th, 15th and 16th, and proved the best entertainment thus far in the season. Sara von Leer made many admirers, and was rapturously greeted throughout. The support was above the average, and George D. Fawcett, as Sandie, an idiot, won especial praise. Good business. Dickson and Stone's Bluff, 24th, 25th and 26th.

Wieting Opera House (P. H. Lehnen, manager): Salsbury's Troubadours, 18th and 19th, with matinee, to fair business. A Prisoner for Life, 24th, 25th and 26th.

Museum (G. B. Clark, manager): Morosco and Gardner's Just Around the Corner Specialty co. for the week. Low prices and good houses. Week of 21st, The Widder.

Personal: Maud Blanchard, of this city, has become a member of Rice's Evangeline co.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Prisoner for Life drew packed houses 18th and 19th. The play was well received. Co. and scenery very fine. May Blossom, 28th; W. C. Forrester, 29th and 30th.

City Opera House (M. C. Kelly, manager): Kenyon Jerome and the King Sisters closed a week's engagement, 19th, to good business. A good array of talent has been engaged for this week.

OSWEGO.

Academy of Music (John R. Pierce, manager). James M. Hardie, Sara von Leer and a fine co. gave A Brave Woman, 17th. Both play and co. delighted a large house. Such excellent satisfaction that a return date was booked. Barney McAuley, 26th.

SENECA FALLS.

[illegible] Hall (G. O. Daniels, proprietor): Annie Lewis, 16th, to a good house. Miss Lewis was suffering [illegible] cold, but gave the best of satisfaction. [illegible] was good.

[illegible] scenery of the hall has all been repainted, and the stage otherwise improved.—Mamie Seigfred left last week for Boston, where she joins the Boston Ideals.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Duprez and Benedict's Minstrels 18th, to poor house. Fair performance. Instrumental music and dancing good.

LOCKPORT.

Hodge Opera House (John Hodge, proprietor): C. W. Couldock, with a very good co., in The Willow Copse, 16th, to moderate business. Mr. Couldock as Luke Fielding is the ideal old English farmer, and was greeted with storms of applause. Carrie Turner as Rose Fielding was very effective. Miller's Uncle Tom's Cabin co, 17th, 18th and 19th, to poor business. Very poor performance. The singing of the Colored Glee Club was the redeeming feature.

ELMIRA.

Opera House (W. E. Bardwell, manager): Salsbury's Troubadours in Three of a Kind, 17th, to large audience.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Draper's Comedy co. appeared all last week to good business.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): The Standard Dramatic co, continued its engagement four nights last week; 14th, Divorce; 15th, Joshua Whitcomb; 16th, Two Orphans; 17th, Colleen Bawn. Crowded houses at twenty and thirty-five cents. The season proper was opened 19th, by Robert Downing's Tally-Ho co. Fair business. The co. is an excellent one. Mr. Downing was called before the curtain after each act

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Little Nugget, as given by the California Sissons and the Comical Cawthornes, was a very funny performance, and drew big houses all week. They took so well that they have been booked for a return date in January. This week, Our Goblins; next, The George and William Thompson co.

Comstock's Opera House (Millers and Okey, managers): Tony Pastor's fine specialty co. had a big house, 18th. Edward H. Talbot (an old Columbus boy). P. C. Thortis, Harry La Rose, Hilda Thomas, The Kernells, The American Four and Tony himself were all well received. Tony Hart's Buttons, Oct. 7; Lotta, 8th.

Items: Columbus Lodge, No. 37, B. P. O. E., was instituted, 18th, by Marion Lodge, No. 32, assisted by Harry Sanderson, Tony Pastor, Harry Eilsler and visiting brothers from Chicago, Pittsburg, Washington, Baltimore, Indianapolis and Cincinnati. The new organization starts with forty charter members.—A man by the name of Balfe engaged a number of people to go with a comb. that he was going to put on the road. The people arrived here and Balfe jumped the town. He was arrested in Cincinnati, and is now here awaiting trial on the charge of obtaining board and money under false pretenses.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Frederick Warde, 12th, in Virginius, drew a large and intelligent audience. The play was put on in excellent style, and called forth rounds of applause. Mr. Warde is undoubtedly one of the best young tragedians of the day, and has made an impression upon Canton people that will be lasting. The support was good, particularly Henry Aveling as Appius Claudius, and Miss Mittens Willett as Virginia. The Two Johns drew an overflowing house, 15th. Long before the curtain was raised upon the first act standing-room had to be announced. The Two Johns kept the audience in a continuous roar from beginning to end.

DAYTON.

The Grand (Reist and Dickson, managers): Maxwell's U. T. C., 14th, 15th, 16th, to fair business. It is the same old story told in the same old way, but by the size of the audience one would judge that there still remains a few who enjoy this stale nut from the chestnut-tree. Rentfrow's Pathfinders made their first appearance in this city, 17th. Fair sized, but highly pleased audience. The co. is small, but composed of artists who are quite prominent in their peculiar line. Master Frankie Jones, aged fifteen, scored a decided hit by his splendid singing, imitations and recitations.

Arena: Van Amburgh's Circus pitched tents at the Fair Grounds, 15th, and gave two of the best ring performances that have been given here this season.

Cues: Manager George Hills was in the city this week making arrangements for the appearance of Estella Clayton in Favette at the Grand, 22d. Daisy Belmont and Charles Watson, of Van Amburgh's Circus, were thrown from their horses while here. Miss Belmont sustained no serious injury. Mr. Watson will be unable to appear for some time. Two years ago George Dickson, of Indianapolis, leased the Grand of this city for five years, and placed the management of the theatre in the hands of Larry H. Reist. Several days ago Manager Reist was given an interest in the lease, and in the future the Grand will sail under the management of Reist and Dickson.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): J. W. Ransone, in Across the Atlantic, 18th and 19th, was the only attraction during the week. Mr. Ransone is an excellent dialect comedian, and his imitations of different characters were remarkably clever. The houses were fair.

People's: A good co. containing Genevieve Rogers, Irene Morrell-Holton, Sam Ryan and D. and M. Higgins gave Burr Oaks to crowded houses. Helene Adell 21st, week; Pauline Markham, 28th, week.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager). The Wilbur Opera co. sang The Mikado before a good-sized audience 19th, which left the house very much disappointed. Neither the opera nor the company made a hit. The singers did not give half the satisfaction that was expected of them. It was quite evident they had not sung the piece often, from the numerous breaks made in the course of its presentation. Only a few of the numbers were encored. The Yum-Yum of Louise Eissing was good; she has a delightfully sweet soprano voice, and when she did not forget herself acted the Japanese maiden artlessly. Gertie Madigan, as Pitti-Sing, was the only one in the cast who imitated the toddling gait of the Japs, which was delightfully amusing. Marie Gonzalez was the Peep-Bo. She has no business to be on the stage, as she can neither sing nor act. Cora Ferris as Katisha was fair. W. H. Newborough made a fair Ko-Ko. J. J. Jenkins as the Mikado, R. Stanley as Pooh-Bah, and P. J. Buch as Pish-Tush were poor. J. E. Conley as Nanki-Poo was simply disgusting, and all on account of his vanity. The conceited coxcomb would not sacrifice his good (?) looks to his art. He did not look any more like a Japanese than does a Digger Indian. He appeared in a pair of tights and doublet, without a wig, and not a single daub of paint to make himself look like a Jap. Had he made up properly he might have scored a hit; but, as it was, many felt like hissing him. The orchestra consisted of a pianist. I do not believe in this cheap way of presenting opera. Lester and Williams' Parlor Match co. 28th, including Jennie Yeamans, the original Innocent Kidd.

CHILLICOTHE.

Clough's Opera House (Edward Kauffman, manager): A large and fashionable audience attended the production of The Mikado, by the Wilbur Opera co., at this house 19th, and were highly entertained. The chorus was strong and the voices excellent. The Oriental costumes and the stage settings were much admired. Little Nugget co. Oct. 15.

LANCASTER.

Chestnut Street Opera House (H. Wickiemyer, manager): The Jolly Pathfinders gave Scraps and The Electric Sofa, 15th, to very poor business. Sam Villa's Over the Garden Wall, 28th.

URBANA.

Arena: Van Amburgh's Circus, 16th. The afternoon show had a fair crowd, while the tent at night was well filled. The performances gave great satisfaction.

Personal: Hyatt Frost was not feeling well while here, and absented himself from the circus grounds for the first time in many a day. Mr. Frost, Herman Reiche and all their assistants were the most cordial and accommodating lot of circus men that I have met in many years. Mr, Frost made his first visit to Urbana forty-six years ago.

XENIA.

Opera House (J. A. Hiveling, manager): The Jolly Pathfinders, 16th, to fair business. Audience in a continuous roar of laughter. Master Frankie Jones as a female impersonator is great. Whole co. gave the best of satisfaction.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Our season opened 18th, with W. E. Sheridan in Louis XI. Only a fair audience.

Personal: John Hawes, a member of Sheridan's co., but for some time quite ill, has lost his eyesight. He is under the treatment of our best physician, who states that the blindness will probably not be permanent. Little Nugget co., 23d, 24th, 25th.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): The Greed for Money co. failed to appear 18th. No reason given. House will remain closed until Oct. 7, when Lizzie Evans is due.

Item: Manager Hunt has wisely concluded to exclude ten-cent shows from his house.

WARREN.

Opera House (Lamb and Strong, managers): Our season was opened 9th by Frederick Warde in Virginus, Fine performance. Large and appreciative audience, Stafford-Foster comb. 14th and 15th, to poor business, Wanted—A Divorce, A Gilded Pill. Latter pleased very well. Former was disappointing. The Thompson comb. comes 24th, 25th and 26th. Tony Hart co. 30th; Effie Ellsler, Oct. 2.

FREMONT.

Opera House (J. M. Dryfoos, manager): E. H. Russell's military drama, Union Spy, by home talent, packed house, 16th to 19th.

YOUNGSTOWN.

Youngstown Opera House (J.W. McKeown, manager): William Stafford and Evelyn Foster appeared to slim houses 16th and 17th, in their new comedy venture. Whether they have deserted the tragic muse or only laid aside Mellpone's work for a season, matters little. Stafford's mannerisms, which made his Hamlet twin brother to Romeo, peer through the lighter work of comedy with an obtrusive petulance that his scholarly reading, conscientious study and action cannot conceal. With so much to contribute to his success, it seems a duty due to art to correct this. In neither of the plays, Wanted—A Divorce and The Gilded Pill, was Evelyn Foster as satisfactory as in her Juliet. John F. Ward, with this co., is a comedian of rare merit. As a funmaker he has few superiors. It is not difficult to account for his popularity in Dayton, where he has held a Summer engagement for six seasons. The remainder of the co. is only fair.

In the Wings: Manager McKeown is corresponding with W. H. Power for a date with The Ivy Leaf co., in which D. H. Wilson is acting leading juvenile.

HAMILTON.

Arena: Van Amburgh's Circus did a very large business 14th. Very satisfactory performance.

LIMA.

Faurot Opera House (Waltham and Locke, managers): The Streets of New York was presented 18th, with George C. Boniface in the role of Tom Badger. Mr. Boniface of course was very good, his drunken scene being especially well done; but the rest of the co., excepting Lyn Howe as Puffy and A. M. Hampton as Dan, were very weak. It sounded strange to hear Rolfe Eldridge, as Mark Livingston, the New York society man, member of the Union Club, etc., say "all yuz." The fire scene of Union Square called forth generous applause.

Personal: Frank Griffin, Jr., who was with the Her Atonement orchestra last season is the new leader of the Opera House orchestra, and a good one, too.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Tony Pastor's Specialty co. appeared before a good house, 17th. The entertainment was a most pleasurable one.

AKRON.

Academy of Music (W. G. Robinson, manager): The seating capacity of the house was insufficient to accommodate the admirers of the Two Johns, who appeared 14th. The piece is very, very funny, and being in the hands of capable people, kept the house in a roar. The vote for the Two Johns was unanimous. Coming: Parlor Match, Oct. 3; We, Us & Co., 6th; the Villas, in Over the Garden Wall, 7th, 8th, 9th, 10th.

Items: Prof. Granger (he of mesmeric fame) has leased Phœnix Hall, and will convert it into a dime theatre. He takes possession Nov. 1.—Fanny Mountcastle opened her season auspiciously at Ravenna, 14th.

Arena: Van Amburgh gave very satisfactory performances afternoon and evening of 19th to large crowds.

PENNSYLVANIA.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): James H. Wallick's Bandit King co. delighted a large audience on 15th. Wallick invariably plays to good business in this city The co. is a very good one and presents a really first-class border drama. The equine members are particularly admired. Lester and Williams' Parlor Match, 15th, drew a large and critical audience, and all were well repaid. Jennie Yeamans, the charming soubrette, was enthusiastically and repeatedly encored. She has a splendid voice, sings sweetly, kicks up her heels in the most innocent and childlike abandon, and is, altogether a very bewitching little actress. As Innocent Kidd Miss Yeamans has made A Parlor Match a button-bursting entertainment. C. M. Lester, as I. McCorker, Esq., the literary man, was all that the name suggests, and as an irrepressible book agent provoked volumes of merriment. E. L. Williams was perfection as the tramp or collector for a second-hand furniture store, and was greeted with round after round of applause. Adolph Lestina, of whom we have a pleasant recollection as having seen and heard with Hamersly's Opera co., was welcomed by an audience who had not forgotten his fine baritone voice and histrionic ability.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Lester and Williams in A Parlor Match, 17th and 18th, to good business; audience highly elated. Alice Copp, Minnie Luckstone and Mary Bird were encored. Lester and Williams did admirably. Last, but not least, the clever little actress, Jennie Yeamans, captured the audience from beginning to end. Bartley Campbell's White Slave, 29th; Wilbur Opera co. in The Mikado, Oct. 1.

READING.

Grand Opera House (George M. Miller, manager): Smith's Uncle Tom's Cabin co to fair houses, 14th, 15th and 16th. Hazel Kirke to fair business, 17th, 18th and 19th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Suydam's Pantomime co. gave good performances to crowded houses 14th to 17th (week of the County Fair). Well patronized.

EASTON.

Opera House: The T. P. W. Minstrels gave a first-class performance to standing-room only, 17th. Hobbies, 24th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Lester and Williams in A Parlor Match, 14th, to fair business. Miss Yeamans is the attraction. Salsbury's Troubadours, in Three of a Kind, opened their season 16th. Fine audience. Nellie McHenry and Kate Salsbury kept the audience in roars. James H. Wallick, in The Bandit King, 18th and 19th. Good business. White Slave, 25th and 26th; Paquita, 28th and 29th; Barney Macauley, Oct. 5; Alice Harrison, 6th; Atkinson's Bad Boy, 8th.

HARRISBURG.

Opera House (H. J. Steele, manager): The Standard Dramatic co., week of 14th, and despite the anticipations of the local management, played to poor business. This result is to be regretted, as the co. is composed of artists and gave a most satisfactory round of Shakespearean drama, melodrama and comedy. The plays presented were Monte Cristo, Romeo and Juliet, Damon and Pythias, Ingomar and Our Boys. In all save the latter there was nothing left to be desired—except an audience. The co. in the latter play is somewhat heavy. The lightness and easy gaiety of true comedy was lacking, and the result was the impression of a lot of tragedians at play. Nothing but praise can be given this co. for their admirable rendition of the heavier plays.

ALTOONA.

Opera House (Marriott and Krieder, managers): Tannehill's co. in Fun on the Bristol 19th to poor business, although hau the people known what a rare treat was in store for them the house would have been packed. Lester and Williams comb. in A Parlor Match 21st, played to a good house. Long, loud and frequent applause. Jennie Yeamans, as the Angel-child, is a great card, while Lester and Williams, in McCorker and Old Hoss take the cake. Wallick's Bandit King co. 25th.

ERIK.

Opera House (Henry A. Foster, manager): Harry Kellar closed a three nights' engagement to crowded houses 16th. At the conclusion Mr. Kellar responded to a recall in a neat and happy speech, thanking his audience for the very cordial welcome extended to him in his native city after so many years of absence, and expressing his pleasure at seeing so many happy faces before him. Kellar is indeed king of magicians. W. E. Sheridan appeared in his great character of Louis XI, 17th, and received a hearty recall after each act. Criticism is unnecessary. John T. Malone received a recall after his exit from the chamber scene. The support is fine throughout. It is to be regretted that the house was but fair. Friday and Saturday, Stafford-Foster co. in Wanted—A Divorce, a comedy-farce of the first water, full of witty dialogue and amusing situations. Evelyn Foster, as the servant, brought down the house. The co. is excellent.

Item: The Academy of Music has given up the ghost.

PITTSTON.

Opera House (W. D. Evans, manager): Wallick's Bandit King, 17th; crowded house. The thrilling and blood-curdling situations with which this drama of border life teems were very creditably rendered.

RHODE ISLAND.

NEWPORT.

Newport Opera House (Henry Buil, Jr., manager): Jennie Calef, not being known in this region, drew but a light house, 18th, to see Little Muffetts, although the piece deserved better. The statue clog-dancing of the Parker Twin Brothers was very fine. Little Barefoot, by the same co., was well received 19th.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Downing's Tally-Ho opened our season 16th, to a large and fashionable audience. The play was well received; rounds of applause, which Mr. Downing acknowledged by appearing several times before the curtain. The novelty of the evening were the lady ushers, who seated the audience without a mistake and with promptness.

Mishap: Mr. Downing's co. was left at Wilmington, as the regular train would not wait. Forced to charter a special. Arrived in Columbia at 11:30 a.m. By a blunder, baggage was left behind. Did not arrive until the next morning. Nevertheless, with the assistance of Manager Cramer, sufficient wardrobe was obtained. Mr. Downing is well pleased with the success he is having on his Southern tour. Business is beyond expectations

TENNESSEE.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Tennessee's handsome young actress, Kitty Cheatham, appeared 14th as Daisy Brown, in The Professor, to a full house, comprising the *elite* of our city. It was in fact an ovation to this promising young debutante. The audience went wild over her, as was shown by the many beautiful floral offerings and the repeated calls before the curtain. Mr. Barrows did full justice to W. H. Gillette's creation, the Professor.

TEXAS.

FORT WORTH.

Fort Worth Opera House (Mrs Charles Benton, manageress): After having been closed over four months, will open for the season 23d with Kersands' Minstrels. Our theatre-goers expected an operatic treat 18th and 19th inst., but alas for human calculations! the Thomas Opera co. (not the Thompson, as many supposed) who were to "set 'em up," laid down in Dallas. Mr. Benton's lawsuit with Miln, the tragedian, has delayed the return of the Madam (his wife), and as she didn't send on a list of bookings, we can't furnish them to The Mirror until later.

Arena: Barrett's Circus did a good business 14th.

Item: Our Opera House has been touched up inside, and is now a very handsome and cosy little theatre. A prosperous season is looked for.

DALLAS.

Opera House (Henry Greenwall, manager): Reopened by the Max Thomas Comic Opera co., 15th, in Olivette. Very poor house. Performance very mediocre. The prima donna had left the co. before it reached here. On the morning of the 16th the co. were not able to pay their hotel bill, and the male members had to do without breakfast, after which a subscription was raised and four of the co. sent to St. Louis, while the rest went to Fort Worth to give a performance to realize funds. They had a three nights' engagement here. One performance was a sufficiency.

Arena: Barrett's Circus, 12th, gave two good performances to very large audiences.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell. proprietor and manager): Good audiences greeted Thorne's Black Flag co., 18th and 19th. Ford's Opera co. in Mikado, 28th.

NORFOLK.

Academy Music (H. D. Van Wyck, proprietor): Thorne's Black Flag co., to very small business, 16th and 17th.

Opera House: Leonzo Brothers, in Brother against Brother; week stand, closing Saturday night to packed houses. Admission ten and twenty cents.

Items: Ada Gray, in East Lynne and Hortense at the Academy, 25th and 26th. On 28th and 29th, The Mikado, under the Ford management.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, manager): Guilty was presented 14th to a fair sized audience by the Parkersburg Dramatic Club, under the instruction of H. C. and Charles D. Frank. The plot is fair, and the acting of the amateurs was good. M. E. Clark, as Benton, the detective, was splendid, and P. V. Dolan as Thunderplumb, an Englishman, was immense. Mr. Dolan was very much at home in his part, and kept the audience in good humor by his comedy work. Maggie Mulvey, Jennie Mulvey, Mary Sweeney and Maggie Stafford, in their various roles, did well. The same co. in Caste 15th, to a fair-sized audience. More of comedy than Guilty, and caught on better. M. E. Clark as Captain Hawtree, was easy and graceful, and was spoken of in the highest terms by the spectators. Mr. Dolan as Eccles, continued his amusing comedy. The engagements were for the benefit of the Knights of St. George.

WHEELING.

Opera House (W. S. Foose, manager): Tony Pastor's co. appeared 19th to a good audience. All pleased with the performance of P. C. Shortis. C. W. Couldock, 28th; Seabrooke's Hobbies, Oct. 1 and 2.

Academy of Music (Charles Shay, manager): Phil Greiner in Peck's Bad Boy first three nights of last week, and The Bachelors remainder. Fair business. Audience appeared to be much pleased with the Bad Boy. John C. Hicks in Crank's Retreat, 28th.

Arena: Barnum's Circus bills are being re-posted for 30th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Gus Williams opened on the 13th in his new piece, Oh What a Night! to a crowded house, but business did not continue good during the remainder of the engagement, which lasted until the 17th. Oh, What a Night! is on a par with the rest of Mr. Williams' plays, and does not require a particularly brilliant company. This seems to have been borne in mind by Mr. Williams in making his selections, for with the exception of Charles Tingay as Howard Laing and W. Hasson as a very slangy valet, the co. is only fair. Mr. Williams gives a number of songs and recitations, nearly all of which are familiar to the public. Dan Sully's Corner Grocery was the attraction for the rest of the week, opening 17th. Mr. Sully is as comical as ever, and is ably supported in fun-provoking by Master Malvey. Clark and Edwards, the old variety team, add strength to the cast as Henry Budweiser and Tom Nolan, respectively. Business fair. Joel and Dickson's World week of 21st.

New Academy (Jacob Litt, manager): Barlow, Wilson and Rankin's Minstrels gave two very tame performances 13th. The breakneck song-and-dance of Tiernay and Wayne was the only really good feature. Roland Reed in Humbug opened the week, 14th, for three nights, Cheek being produced on the 16th and last evening of the engagement. Mr. Reed himself is very funny, and a capital actor, but the co is rather amateurish. Business only fair. The engagement of Clara Morris has been most successful, and the house has been crowded at each performance by appreciative audiences composed of the best people of the city, and the applause has been unstinted. This is Miss Morris' first appearance in this city in some years, and she has reason to be proud of her reception. The repertoire has included Article 47, Miss Multon, The New Magdalen and Alixe. Miss Morris receives able support from an excellent co., which includes Bijou Heron, Joseph Wheelock, Karl Ahrendt, J. R. Carhart and others. Adah Richmond Burlesque co. week of 31st.

Lake Breezes: An attachment was served on the receipts of Barlow, Wilson and Rankin's Minstrels on Sunday night by Harry J. Clapham, owing to an alleged violation of contract. Mr. Rankin says that Clapham has not been attending to business, and has been devoting his time and energies in booking dates and engaging people for a minstrel co. soon to take the road under the management of his (Clapham's) son. He claims Clapham was discharged on the 5th and his salary paid up to that date. All this Clapham denies in toto. His discharge, Sept. 4, did not reach him until Sept. 7, and his name appears on the programme as manager under date of Sept. 13. He was devoted himself entirely to the B. W. and R. party; does not know of his son's intended management of another co.; has himself at sundry and various times advanced them money to get out of various towns; has gone security for their lithographs more than once, and is personally responsible to some of their creditors for something like $3,000. Clapham tells a very straight story, and has letters and papers to back up his statement. In the meantime the Sunday receipts are in the hands of Manager Litt.—George Clark will join the Clara Morris co. as leading man in St. Louis, Nov. 2.—We are indebted to Frank Small for courtesies.—Alfred Joel, in advance of The World, is in the city.—Manager Marsh has transferred his lease of the Oshkosh house to Irving and Salsbury, of that city.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The new military drama, entitled Our Country's Honor; or, Blue and Grey, written by Mr. G. Dillenback, of Appleton, Wis., was given its initial performance, 9th, by our home co. and the Evergreen City Guard, of this place, to a large and enthusiastic audience.

MADISON.

Turner Hall (Cornelius and Officer, managers): The co. which supports Clara Morris presented The Rajah 16th. The leading members were formerly of the Madison Square co., under which name they still play. The cast was a strong one. The attendance was fairly good. Roland Reed 17th, in Cheek. Audience of good size, and well pleased.

EAU CLAIRE.

Eau Claire Opera House (J. E. Cass, manager): Skipped by the Light of the Moon, 16th, amused a very large audience.

Item: The Hyer Sisters did a starvation business at Music Hall last week.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Augustin Daly's comedy, A Night Off, was presented by Arthur Rehan's co. week of 14th, to overflowing houses. The extraordinary business done is accounted for by its being Exhibition week here which brought a large number of strangers to the city. The play and co. were well received. Sara von Leer and James M. Hardie in A Brave Woman opened an engagement of three nights and matinee this evening, 21st. Joseph Murphy follows 24th, 25th and 26th; Aimee, 28th, week.

Horticultural Pavilion: The Holmans week of 14th, presented Lakes of Killarney and Three too Many to the usual good attendance. This week Billee Taylor.

MONTREAL.

The Academy of Music will open 28th with A Rag Baby. The date of the opening of the other places of amusement is not yet announced.

BELLEVILLE.

Belleville Opera House (Henry Tammadge, manager): The McDowell Comedy co. opened our season 14th, with Wedding Bells; 15th, Private Secretary. Audiences highly pleased. Good houses.

HAMILTON.

Grand Opera House (T. Reche, manager): Baker and Farron were advertised for 15th, in their new play, A Soap Bubble, but owing to an accident, which will lay him up for some days, Mr. Baker was not able to appear His place was filled by Harry Rich. This change will no doubt largely account for the short-comings of the performance. They play a return engagement in January. McDowell Comedy co. week of 21st.

Arena: Barnum's Circus performed to over 25,000 people 18th.

CHATHAM.

Arena: Barnum's Circus came 14th, to two immense audiences. The performance was excellent. The feats of Juan Carcedo upon the high single wire, and the trapeze ventures of August Baisley are new features and call for special mention.

Items: Manager Peter Rutherford informs me that the season at the Grand will comprise many of the best attractions, and will open on 28th, with Mrs. Watson, Reading, to be followed on 30th by the McDowell co. in their new musical comedy, Wedding Bells,

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Baker and Farron presented their new play, A Soap Bubble, 14th. The audience was large, and the play received a fair amount of approval. Mr. Baker was unable to appear, owing to an accident which befell him on leaving the train at Tonawanda, N. Y.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Campbell's Three Guardsmen co. opened, 14th, for one week, to poor business, which continued throughout the week. The co. is good.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Augustin Daly's Co.: Philadelphia, 21, two weeks; Boston, Oct. 5, two weeks.

A Brave Woman Co.: Buffalo, 24, 25, 26; Erie, Pa., 28; Sandusky, O., 29; Canton, 30; Toledo, Oct. 1, 2; Flint, Mich., 3, 4; Detroit, 5, 6, 7; Jackson, 8; Battle Creek, 9; Muskegon, 10, 11; Grand Rapids, 12; Lansing, 13; Anne Arbor, 14.

Aimee: Toronto, 28, week.

Annie Pixley: Portland, 23, 24; Salem, Mass., 25; Lawrence, 26; Waltham, 28; Manchester, N. H., 29; Lowell, Mass., 30; Haverhill, Oct. 1; New Bedford, 2; Fall River, 3; Providence, 5, week.

Ada Gray: Petersburg, 24; Norfolk, 25, 26; Raleigh, N. C., 28; Wilmington 29; Charlotte, 30; Columbia, S. C., Oct. 1; Charleston, 2, 3; Savannah, 5, 6.

Arthur Rehan's Co.: Ogdensburg, N. Y., 24, Ottawa, Ont., 25, 26; Montpelier, Vt., 28; Glens Falls, N. Y., 29; Gloversville, 30; Albany, Oct. 1, 2, 3; Troy, 5, 6; Cohoes, 7; Springfield, Mass., 8.

Adelaide Moore: Richmond, Va., Oct. 12, 13, 14.

Alice Harrison: Worcester, Mass., 24; New Bedford, 25; Springfield, 26; Philadelphia, 28, week; Williamsport, Oct. 5; Scranton, 6. Binghamton, 7; Utica, 8; Ithaca, 9; Bradford, 10; Pittson, 12, week.

Alone in London Co.: Brooklyn, 21, week; Brooklyn, E. D. 28, week; N. Y. City, Oct. 5, week.

Agnes Wallace and Sam B. Villa: Portsmouth, O., 24; Huntington, W. Va., 25; Ironton, O., 26; Lancacter, 28, 29; Middletown, 30; Springfield, Oct. 1; Piqua, 2; Urbana, 3; Akron, 7 to 10.

Annie Lewis Co.. Warren, Pa., 24; Franklin, 25; Newcastle, 26; Butler, 28; Erie, Oct. 1, 2, 3;; Detroit, 5, 6, 7; Jackson, 8, 9.

Argonauts Co.. Bath, N. Y., 29 to Oct. 2.

A Wife's Honor Co.: Chicago, 28, week; Streator, Ill., Oct. 5; Ottawa, 6; Rock Island, 7; Davenport, Ia., 8; Des Moines, 9, 10.

Anthony's Uncle Tom Co.: Norwich, Ct., Oct. 1; Worcester, Mass., 2; Springfield, 3; Waterbury, 5, 6; Naugatuck, 7; Thomaston, 8; Winsted, 9; Birmingham, 10.

Bella Moore: Murfreesboro, Tenn., 23 to 26; Clarksville, 28, 29; Henderson, Ky., 30 to Oct. 3; Evansville, 5, 6; Helena, Ark., 12.

Breadwinner Co.: Brooklyn, E. D., 21, week; Baltimore, 28, week; Washington, Oct. 5, week; N. Y. City, 12, week; Philadelphia, 19, week.

Burr Oaks (Western): Elkhart, Ind., 28, 29.

Bartley Campbell's White Slave Co.: Scranton, Pa., 25, 26; Williamsport, 29.

Bunch of Keys Co.: Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week.

Burr Oaks Co.: Newark, N. J., 24, 25, 26; Paterson, 28; Plainfield, 29; New Brunswick, 30.

Bartley Campbell's Paquita: Scranton, Pa., 28, 29; Carbondale, 30; Elmira, N. Y., Oct. 1; Hornellsville, 2; Olean, 3; Brooklyn, E. D., 5, week; Brooklyn, 12, week.

Baker and Farron: Belleville 24; Napanee, 25; Kingston, 26, 28; Ottawa, 29; Brockville, 30; Perth, Oct. 1; Ogdensburg, N. Y., 2; Syracuse, 3; Ilion, 5; Gloversville, 6; Amsterdam, 7; Schenectady, 8; Saratoga, 9; Cohoes, 10.

Barney McAuley: Oswego, N. Y., 26; Utica, 28; Scranton, Pa., Oct. 5.

Bennett Matlack Co.: Oil City, Pa., 24, 25; Youngstown, O., 28, 29, 30; Ashtabula, Oct. 1, 2, 3; Washington, 12, week.

Bartley Campbell's Siberia Co.: Elkhart, Ind., 24; Fort Wayne, 25, 26; Chicago, 28, week; St. Louis, Oct. 5, week; Springfield, Ill., 12; Ottawa, 13; Streator, 14; Des Moines, Ia., 15; Lafayette, Ind., 16, 17; Decatur, 18.

Bartley Campbell's Clio Co.: Washington, 21, week; Baltimore, 28, week; Brooklyn, Oct. 5. two weeks; Providence, 19, week.

Barrows' Professor Co.: Charleston, S. C., 23, 24; Savannah, 25, 26; Macon, 28; Columbus, 29; Montgomery, Ala., 30; Birmingham, Oct. 1; Selma, 2; Meridian, Miss., 3; New Orleans, 5, week; Lake Charles, La., 12; Beaumont, Texas, 13; Houston, 14, 15.

Black Flag Co.: Savannah, Ga., 23, 24; Augusta, 25, 26; Atlanta, 28, 29; Montgomery, Oct. 1; Mobile 2; Galveston, Tex., 5, week.

Bluff Burlesque Co.: Syracuse, 24, 25, 26.

Capital Prize Co.: Louisville, 24, 25, 26.

C. A. Gardner: St. Peter, 24; Mankato, 25; New Ulm, 26; Albert Lea, 28; Mason City, Ia., 29; Hampton, 30; Fort Dodge, Oct. 1; Storm Lake, 3.

Claire Scott: Brockton, Mass., 21, week; Westerly, R. I., 28, week.

C. W. Couldock: Pittsburg, 21, week; Wheeling, W. Va., 28; Youngstown, O., 29; Canton, 30, Oct. 1; Akron, 2; Mansfield, 3; Sandusky, 5; Dayton, 7; Indianapolis, 8, 9, 10; Chicago, 12, week.

Catherine Lewis: Chicago, 21, week.

Clara Morris: Springfield, Ill, 24; Terre Haute, Ind., 25; Youngstown, O., 26; Cincinnati, 28, week; St. Louis, Nov. 2, week.

Cora Van Tassell: Lisbon, O., 21, week.

Carrie Swain: Worcester, Mass., 25, 26; Taunton, 29 to Oct. 1.

Campbell's Three Guardsmen Co.: Cape Vincent, N. Y., 28, 29, 30; Oswego, Oct. 1, 2, 3.

Crossen's Banker's Daughter Co.: Marblehead, Mass., 24; Lynn, 25, 26; Springfield, 28; Harrisburg, Pa., 29; Hagerstown, Md., 30; Morristown, N. J., Oct. 1; Alexandria, Va., 2; Fredericksburg, 3; Richmond, Va., 5, 6, 7; Petersburg, 8; Norfolk, 9, 10; Hampton, 12; Portsmouth, 13; Tarboro, N. C., 14.

Craig's Comedy Co.: Sioux City, Ia., 21, week; Omaha, 28, week.

C. H. Clark's Co.: Hartford, Ct., 26.

Compston Dramatic Co.: Union City, Ind., 21, week; Marysville, O., 28, week.

Dalys' Vacation Co.: Boston, 21, week; Worcester, 28; Brockton, 29; Newport, R. I., 30; New Bedford, Oct. 1; Pawtucket, 2; Lynn, 3; Waltham, 5; Holyoke, 6; Springfield, 7; New Haven, Ct., 8, 9, 10; New Britain, 12; Hartford, 13; Pawtucket, R. I., 14; Providence, 15, 16, 17.

Denman Thompson: Bloomington, Ill., 24; Springfield, 25; Decatur, 26; St. Louis, 28, week; Kansas City, Oct. 5, 6, 7; St. Joseph, 8; Hannibal, 9; Keokuk, Ia., 11; Burlington, 12; Sterling, Ill., 13; Rockford, 14; Milwaukee, 15 to 18; St. Paul, 19, 20, 21.

Dominick Murray. Harlem, N. Y., Oct. 5, week; Newark, 12, week; N. Y. City, 19, week.

Dan Maguinnis: Boston, 21, week; Worcester, 29, 30; Holyoke, Oct. 2; Springfield, 3.

Dore Davidson: Cincinnati, 21, week; Detroit, 28, week.

Dixey Burlesque Co: N. Y. City—indefinite season.

Drifting Alone Co.: Wheeling, W. Va., 28, week; Indianapolis, Oct. 19, week.

Dan'l Sully's Corner Grocery Co.: Minneapolis, 24, 25, 26; Duluth, 28; Stillwater, 29; Red Wing, 30; Eau Claire, Wis., Oct. 1; Janesville, 2; Springfield, Ill., 3; St. Louis, 5, week.

Devil's Auction: St. Louis, 21, week; Nashville, Oct. 1, 2, 3.

Downing's Tally-Ho Co.: Rome, Ga., 24; Atlanta, 25, 26; Augusta, 28; Savannah, 29, 30; Macon, Oct. 1; Americus, 2; Eufaula, 3; Columbus, 4, 5; Montgomery, Ala., 6; Birmingham, 7; New Orleans, 12, week.

Draper's Uncle Tom Co.: Louisville, 21, week.

Effie Ellsler: Bradford, Pa., 26; Cleveland, 28, 29, 30; Akron, Oct. 1; Warren, 2; Canton, 3; Philadelphia, 12, week.

E. A. McDowell's Co.: Hamilton, 21, week; Guelph, 28, 29, 30; Chatham, Oct. 1; Ann Arbor, Mich., 3; Chicago, 5, week; Winnipeg, 19, two weeks.

ESTELLE CLAYTON (Fayette): Indianapolis, 24, 25, 26; Louisville, 28, week; Cincinnati, Oct. 5, week; Lafayette, Ind., 12; Terre Haute, 13, 14; Paris, Ill., 15; Springfield, 16, 17; Keokuk, Ia., 19; Des Moines, 20, 21; Atlantic, 22; Council Bluffs, 23, 24; Cedar Rapids, 26; Dubuque, 27; Rockford, Ill., 28; Milwaukee, 29, 30, 31.
EMMA HENDRICKS: N. Y. City, 21, week; Pottsville, Pa., Oct. 5, 6, 7.
ETHEL TUCKER CO.: Baltimore, 21, week; Washington, 28, week.
EDWIN ARDEN'S CO.: Newark, N. J.,Oct. 5, week; New Haven, 12, week.
EVANS AND HOEY: Pittsburg, 21, week; N. Y. City, 28, week.
ELLA WESNER: Norwalk, Ct., Oct. 1; N. Y. City, 5, two weeks.
EDWIN BROWNE'S CO.: Cairo, Ill., 25, 26; Little Rock, Ark., 28, 29; Pine Bluff, 30; Hot Springs, Oct. 2, 3; Camden, 5; Hope, 6, 7; Texarkana, Tex., 8; Clarksville, 9, 10.
E. L. WALTON: Cincinnati, 21, week; Chicago, Oct. 5, week.
EXCELSIOR FOLLY CO.: Springfield, Mass., 24; Worcester, 25; Boston, 28, week.
FANNY DAVENPORT: N. Y. City, Oct. 19, week; Boston, 26, week; N. Y. City, Nov. 2, week.
FOR A BROTHER'S LIFE CO.: Keokuk, Ia., 24; Chicago, 28, week.
FREDERICK'S WOLFORD CO.: Fargo, Dak., 28, 29, 30; Jamestown, Oct. 1, 2, 3; Valley City, 5, 6, 7; Casselton, 8, 9, 10.
FORRESTERS: Utica, N. Y., 29, 30.
FRANCIS LABADIE'S CO.: Howell, Mich., 26; St. John, Oct. 5, 6, 7.
FLORENCES (Mr. and Mrs.): N. Y. City, 7, four weeks; Philadelphia, Oct. 5, two weeks.
FUN ON THE BRISTOL: Pittsburg, 21, week; Cincinnati, 28, week; Louisville, Oct. 5, week; St. Louis, 12, week.
FLORA MOORE: St. Louis, 21, week; Springfield, Ill., 28; Jacksonville, 29; Aurora, 30; Burlington, Ia., Oct. 1; Rockford, Ill., 2; Pullman, 3.
FRED BRYTON: Cincinnati, 14, week; Rockford, Ill., 21; Beloit, Wis., 22; La Crosse, 23; Winona, Minn., 24; Red Wing, 25; St. Paul, 28, 29, 30; Minneapolis, Oct. 1, 2, 3.
FRANK MAYO: N. Y. City, 7, five weeks.
FRED. WARDE: Flint, Mich., 24, 25; E. Saginaw, 26; Bay City, 28, 29; Lansing, 30, Oct. 1; Kalamazoo, 2; Michigan City, Ind., 3; Cincinnati, 5, week.
FRED. BOCK'S CO.: Detroit, 21, week; Ann Arbor, 28, 29; Marion, Ind., 30 to Oct. 3; Cincinnati, 5, week; Louisville, 12, week; Pittsburg, 19, week; Baltimore, 26, week.
FANNY MOUNTCASTLE: Akron, O., 21, week.
FLOY CROWELL: Augusta, Me., 21, week.
GREED FOR MONEY CO.: Urbana, O., 24; Middletown, 29; Wilmington, 30; Greenville, Oct. 1; Chillicothe, 2; Newcastle, Ind., 7.
GEORGE C. MILN: Denver, 21, week; Plattsmouth, Neb., 28; Council Bluffs, Ia., 29, 30; Sioux City, Oct. 1, 2; Lemars, 3.
GARDINER'S DRAMATIC COMB.: Lowell, Mass., 21, week; Waterbury, Ct., 28, week; Albany, Oct. 5, week; Rochester, 12, week; Troy, 19, week; Montreal, 26, week.
GUS WILLIAMS: Cleveland, 21, week; Indianapolis, 28, week; Cincinnati, Oct. 5, week.
GARDINER'S ZOZO CO.: Fall River, Mass., 23, 24; Taunton, 25, 26; New Bedford, 28, week; Norfolk, Va., Oct. 5, 6, 7; Richmond, 8, 9, 10; Wilmington, N. C., 12, 13; Charleston, S. C., 15, 16, 17; Savannah, Ga., 19, 20; Augusta, 21, 22; Atlanta, 23, 24.
GRAHAM-EARLE CO.: Spencer, Ill., 21, week; Greencastle, 28, week; Shelbyville, Ill., Oct. 5, week; Pana, 12, week; Assumption, 19, week.
GUSTAVUS CLARKE: Middletown, Ct., 21, week; Harlem, N. Y., 28, week.
HENRY CHANFRAU: Providence, 21, week; N. Y. City, 28, week; Lowell, Mass., Oct. 7, 8; Lawrence, 9; Marblehead, 10; Biddeford, Me., 15; Portland, 16, 17; Boston, 26, week.
HANLONS: Indianapolis, 28, week; St. Louis, Oct. 5, week.
HOOP OF GOLD CO.: Baltimore, 21, week; Harrisburg, Pa., 28; Altoona, 29; Johnstown, 30; Lima, O., Oct. 1; Valparaiso, Ind., 3; Chicago, 5, week; Columbus, O., 12, week.
HUNTLEY CO.: Lynchburg, Va., 21, week; Petersburg, 28, week.
HELENE ADELL: Toledo, 21, week.
HARRY WEBBER: Jackson, Mich., 23 to 26.
HAZEL KIRKE CO.: Reading, Pa., 24, 25, 26; Norfolk, Va., 28, week; New Haven, Ct., Oct. 5, week; N. Y. City, 12, two weeks.
HELENE DAUVRAY: Boston, 21, week; Detroit, Nov. 9, week.
HARRY TOWNSEND'S CO.: Huntington, Ind., 24, 25, 26.
IN HIS POWER CO.: San Francisco, 7, three weeks.
IN THE RANKS CO.: Glens Falls, N. Y., 23, 24; Poughkeepsie, 26; Baltimore, 28, week.
IVY LEAF CO.: Louisville, 24, 25, 26; St. Louis, 28, week.
JOHN HOWSON: Philadelphia, 21, week; Boston, 28, week; Chelsea, Oct. 5.
JOSEPH JEFFERSON: Columbus, O., 30; Elkhart, Ind., Oct. 2; Chicago, 5, week.
JOSEPH MURPHY: Toronto, 24, 25, 26; Denver, Oct. 5.
JOHN W. RANSONE: Buffalo, 21, week; N. Y. City, 28, week.
JOHN T. RAYMOND: Grand Rapids, Mich., 21, week; Lafayette, Ind., 28; Terre Haute 29.
J. K. EMMET: Albany, 21 week; Troy 28, 29.
J. B. POLK: Pittsfield, 24; Auburn, N. Y., 25; Lockport 26; Hamilton, Ont., 28; London, 29; Chatham, 30; Grand Rapids, Mich., Oct. 1; Battle Creek, 2; Chicago 5, week.
JOHN S. MURPHY: Fredericton, N.B., 24; St. John, 25, 26; Charlottetown, P.E.I., 28, 29; Georgetown, 30; Oct. 1; New Glasgow, N. S., 2; Truro, 2; Halifax, 5, 6, 7; Moncton, N. B., 8; Newcastle, 9; Chatham, 10; Quebec, 12, 13, 14.
J. Z. LITTLE'S WORLD CO.: Galesburg, Ill., 25; Burlington, Ia., 26; Hannibal, Mo., 28; Jacksonville, Ill., Oct. 2.
JACQUES KRUGER: Adrian, Mich., 24; Lansing, 25; Ann Arbor, 26; Ypsilanti, 28; Flint, 29; Big Rapids, 30; Muskegon, Oct. 1; Grand Rapids 2, 3; Charlotte, 5; Kalamazoo, 6; Jackson, 7; Elkhart, Ind., 8; Lima, O. 9; Lafayette, Ind., 10; Terre Haute, 12; Kokomo, 13; Logansport, 14; Rockville 15; Bloomington 16; Peoria 17.
JANISH: N. Y. City, 7, four weeks.
JENNIE CALEF: Paterson, N. J., 21, week; Gloucester, Mass., 28, 29, 30; Manchester, N. H., Oct. 1, 2, 3; Bennington, Vt., 5, 6, 7; N. Adams, Mass., 8.
KATHERINE ROGERS: Philadelphia, 21, week.
KATE CASTLETON: Eldorado, Kas., 24. Arkansas City, 25; Caldwell, 26; Kansas City, 28 week.
KATIE PUTNAM: Chester, 23, 24; Cairo, 25, 26; Paducah, Ky., 28, 29; Hopkinsville, 30, Oct. 1, 2, 3; Owensboro 6, week.
KIDDER'S NIAGARA CO; Brooklyn, 21, week; Philadelphia 28, week.
KIRALFYS' AROUND THE WORLD: Boston, 21, week; Providence Oct. 5, week.
KATE CLAXTON: Lynn, Mass., 24; Portland, Me., 25, 26; Lawrence, Mass., 28; Lawrence, 29; Milford, 30; Providence, Oct. 1, 2, 3.
KIRALFY'S BLACK CROOK: Washington, 21, week.
KINDERGARDEN: Boston, 28, week.
KENTUCK CO.: Philadelphia, 28, week.
KENDALL COMEDY CO.: Paris, Ill., 21, week.
KELLY AND MASON: Philadelphia, 21, week; Cleveland, Oct. 1, 2, 3.
LOUISE BALFE CO: Toledo, O., Oct. 5, 6, 7; Detroit, 8, 9, 10.
LIZZIE EVANS: Philadelphia, 21, week; Cleveland, 28, week; Marion, O., Oct. 5; Mt. Vernon, 7, 8; Newark, 9; Terre Haute, Ind., 10; St. Louis, 12, week.
LOUISE RIAL: Kansas City, 21, week; Fort Scott, Kas., 28, 29.
LESTER WALLACK: Philadelphia, Oct. 5, week.
LILLIE HINTON: Lancaster, Pa., 21, week; Carbondale, 28, week.
LOUDEN MCCORMACK: Rochester, 21, week; Troy, N. Y., 28, week.
LOUISA POMEROY: Yonkers, N. Y., 28.
LITTLE NUGGET CO.: Sandusky, 23, 24, 25; Tiffin, 26; U. Sandusky, 28; Elyria, 29, 30, Oct. 1; Warren, 5; Ashland, 8; New Lexington, 10; Logan, 11; Portsmouth, 13; Chillicothe, 15; Troy, 16.
LOTTA: Chicago, 21, two weeks; Fort Wayne, Ind., Oct. 5; Dayton, O., 6; Springfield, 7; Columbus, 8; Zanesville, 9; Wheeling, 10; Philadelphia, 12, three weeks.
LOTTIE CHURCH: Brooklyn, 21, week; Washington, 28, week; Norfolk, Va., Oct. 5, week; Reading, Pa., 12, week.
LAWRENCE BARRETT: Kansas City, 14, week; Denver, 21, week; Lincoln, 29; St. Joseph, Mo., 30. Quincy, Ill., Oct. 1; Burlington, Ia., 2; Davenport, 3; Dubuque, 5; Rockford, Ill., 6; Madison, Wis., 7; Milwaukee, 8, 9, 10.
LIZZIE MAY ULMER: New Orleans, 21, week; Galveston, 28, 29; Houston, 30; Brenham, Oct. 1; Austin, 2; Waco, 3; Sherman, 5; McKinney, 6; Dallas, 7; Ft. Worth, 8; Helena, Ark., 14.
LOUISE SYLVESTER: Topeka, Kas., 25 to 28; Burlingame, 29; Osage, 30; Emporia, Oct. 1, 2; Florence, 3; Wichita, 5, 6, 7; Lyons, 8, 9; McPherson, 10; Marion, 12; Hutchinson, 13 to 16.
MARY ANDERSON: N. Y. City, Oct. 12.
MODJESKA: Chicago, Oct. 5, two weeks.
MARGARET MATHER: N. Y. City, Oct. 13.
MINNIE MADDERN: N. Y. City, 14, four weeks.
MONTE CRISTO CO. (Stetson's): Rochester, 24, 25, 26; Buffalo, 28, week; Brooklyn, E. D., Oct. 5, week.
MYRA GOODWIN: St. Louis, 21, week; Denver, Oct. 19.
MILTON NOBLES: Salt Lake, 24, 25, 26; San Francisco, 28.
M. B. CURTIS: Cincinnati, 21, week; St. Louis, 28, week.
MICHAEL STROGOFF CO.: Brooklyn, E. D., 21, week; N. Y. City, 28, week; Washington, Oct. 5, week; Baltimore, 12, week; Cleveland, 19, week.
MAY BLOSSOM CO.: Stamford, Ct., 25; Utica, N. Y., 28; Poughkeepsie, 30; N. Y. City, Oct. 12.

MAGGIE MITCHELL: Bridgeport, Ct., Oct. 5; Meriden, 6; Worcester, 7, 8; Holyoke, 9; Springfield, 10; Boston, 12, two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31.
MORAL CRIME CO.: N. Y. City, 14, two weeks.
MESTAYER'S TOURISTS: Troy, 21, week; Montreal, 28, week; N. Y. City, Oct. 5, week; Baltimore, 12, week.
MURRAY AND MURPHY: Biddeford, Me., 24; Exeter, N. H., 25; Haverhill, Mass., 26; Lowell, 26; Nashua, N. H., 29; Lawrence, Mass., 30; Manchester, N. H., Oct. 2; Franklin Falls, 3; Suncook, 5; Laconia, 6; Concord, 7.
MR. AND MRS. GEORGE S. KNIGHT: New Orleans, 28, week.
MATTIE VICKERS: Danbury, Ct., 24; New Haven, 25, 26; New Britain, 28; Worcester, Mass., 29; Woonsocket, R. I., 30; Pawtucket, Oct. 1.
MCFADDON'S UNCLE TOM CO.: Bismarck, Dak., 28.
MAXWELL'S UNCLE TOM CO.: Grand Rapids, Mich., 23 to 26; Coldwater, 28, 29; Hillsdale, 30, Oct. 1.
MCKNIGHT'S NAIAD QUEEN: Bay City, Mich., 28, week.
MARTIN GOLDEN CO.: Nevada, Mo., 21, week.
MUGGS' LANDING CO.: Fort Scott, Kas., 24; Booneville, Mo., 25; Sedalia, 26; Kansas City, 28, 29, 30; Topeka, Kas., Oct. 1, 2; Atchison, 3; Omaha, Neb., 5, 6; Council Bluffs, Ia., 7, 8; Burlington, 9, 10.
MAUDE ATKINSON: Abilene, Kas., 21, week; Minneapolis, 28, week.
NOBODY'S CLAIM CO.: Brooklyn, 21, week; Newark, N. J., 28, week; N. Y. City, Oct. 5, week.
N. S. WOOD, Brooklyn, E. D., 21, week; Rochester, 28, week; Syracuse, Oct. 1; Buffalo, 5, week.
OWEN FAWCETT: Indianapolis, 21, week; Nashville, 28 to Oct. 2; Washington, 5, week.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Seattle, 23, Ore., 24, 25; Fort Townsend, 26; Victoria, B. C., 28, week; Oregon City, 5, 6; Albany, Ore., 7, 8; Eugene City, 9, 10; San Francisco, 12, two weeks; Chico, Cal., 26, 27; Marysville, 28; Sacramento, 29, 30, 31.
ONLY A WOMAN'S HEART CO.: Portland, Ore., 21, week; Olympia, W. Terr., 27; Tacoma, 28; Seattle, 29, 30, Oct. 1; Port ownsend, 2; Victoria, 5, week; Oregon City, 11, 12.
OUR GOBLINS CO.: Columbus, O., 21, week; Louisville, 28, week.
OLIVER BYRON: Brooklyn, Oct. 12, week; N. Y. City, 19, week; Boston, 26, week; Brooklyn, E. D., Nov. 2, week.
PARLOR MATCH CO. NO. 2.: Newcastle, Pa., 24; Youngstown, O., 25; Sandusky, 26; Zanesville, 28; Newark, 29; Mansfield, 30; Canton, Oct. 1; Galion, 2; Akron, 3.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Winnipeg, 21, week; Minneapolis, 28, week.
PRISONER FOR LIFE CO.: Syracuse, 24, 25, 26; Buffalo, 28, week; Toronto, Oct. 5, week; Toledo, O., 12, 13, 14; Ann Arbor, Mich, 15; Kalamazoo, 16, 17; E. Saginaw, 19, 20, 21.
PAULINE MARKHAM: Toledo, 28, week; Elkhart, Ind., Oct. 10.
PEOPLE'S THEATRE CO.: Greencastle Ind., 21, week; Shelbyville, 25, week; Crawfordsville, Oct. 5, week.
PECK'S BAD BOY CO.: Baltimore, 21, week.
PATTI-ROSA: Atlantic, Ia., 24; Omaha, 25, 26; Council Bluffs, 28; Lemars, 29; Webster City, 30; Cedar Falls, Oct. 1; Waterloo, 2; Marshalltown, 3; Cedar Rapids, 5; Iowa City, 6; Burlington, 7; Aurora, Ill., 8; Milwaukee, 9, 10, 11.
ROSINA VOKES: Boston, Oct., 5.
ROLAND REED: Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week; Quincy, Ill., 12; Springfield, 13; Peoria, 14; Bloomington, 15; Ottawa, 16; Aurora, 17.
ROSE COGHLAN: N. Y. City, 14, two weeks; Providence, 28, 29, 30; Orange, N. J., Oct. 9.
RHEA: Providence, 21, week; Willimantic, Ct., 29; Washington, Oct., 5, week.
ROBSON AND CRANE: N. Y. City, 7, four weeks.
RANDOLPH'S NOVELTY-BURLESQUE CO.: Newark, 21, week; N. Y. City, 28, two weeks; Paterson, N. J., Oct. 12, week; New Haven, 19, week; Brooklyn, E. D., 26, week.
ROMANY RYE CO.: Philadelphia, 21, week; Boston, 28, week; Brooklyn, Oct., 5, week; Brooklyn, E. D., 12, week.
RAG BABY CO (Western): Leadville, 23 to 26; Cheyenne, 28, 29; Salt Lake, Oct. 1, 2; San Francisco, 5, two weeks.
RAG BABY CO. (Eastern and Southern): Rutland, Vt., 24; Burlington, 25; St. Albans, 26; Montreal, 28, week.
REDMUND-BARRY CO.: Exeter, N. H., 24; Newburyport, Mass., 25; Gloucester, 26; Providence, 28, week; Salem, Mass., 5; Beverly, 6; Chelsea, 7; Taunton, 8; Milford, 9; Southbridge, 10; Fall River, 12; N. Attleboro, 13; Woonsocket, R. I., 14; Brockton, Mass., 15; Newport, 16; Newport, R. I., 17.
RENTFROW'S PATHFINDERS: Rochester, Ind., 23, 24, 25; Valparaiso, 26; Ionia, Mich., 29 to Oct. 2.
ROBERT MCWADE: Wichita, Kas., 25, 26.
RAJAH CO.: Dayton, O., 26.
ROSE LISLE: Chicago, 21, week.
SOL SMITH RUSSELL: Junction City, Kas., 24; Emporia, 25; Ottawa, 26; Lawrence, 28; Leavenworth, 29; Marshall, Mo., 30; Columbia, Oct. 1; Sedalia, 2; St. Joseph, 3; Kansas City, 5, 6, 7.
SHADOWS OF A GREAT CITY: N. Y. City, 28, week.
SEABROOKE'S HOBBIES CO.: Easton, Pa., 24; Reading, 25, 26; Cumberland, Md., 28, 29; Parkersburg, W. Va., 30; Wheeling, Oct. 1, 2; Zanesville, O., 3.
SALSBURY'S TROUBADOURS: Chicago, 28, week.
STRANGLERS OF PARIS: Indianapolis, 21, week; Cleveland, 28, week; Toledo, Oct., 5, week; Newark, N. J., 19, week; N. Y. City, 26, week.
SKATING RINK CO. (Nat Goodwin): Kansas City, 23 to 26; Lincoln, Neb., 28; Omaha, 29, 30; Des Moines, Ia., Oct., 1; Davenport, 2; Cedar Rapids, 3; Chicago, 5, two weeks.
SEALED INSTRUCTIONS: Philadelphia, 14, two weeks.
STAFFORD-FOSTER CO.: Brantford, Ont., 28; Galt, 29; Berlin, 30; Stratford, Oct. 1; St. Marys, 2; Hamilton, 3; Paris, 5, 6; St. Catharines, 7, 8; London, 9; St. Thomas, 10; Chatham, 12; Guelph, 13; Whitby, 14; Oshawa, 15; Lindsay, 16; Peterboro, 17.
SKIPPED BY THE LIGHT OF THE MOON: Utica, 24; Troy, 25, 26; Brooklyn, 28, week; Brooklyn, E. D., Oct. 5, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Mankato, 24; Mason City, 25; Waterloo, Ia., 26.
STORM-BEATEN CO.: Norristown, Pa., 23, 24; Wilmington, Del., 25, 26; Brooklyn, 28, week; Danbury, Ct., Oct. 5; Norwalk, 6; Bridgeport, 7; Waterbury, 8; Meriden, 9; New Britain, 10.
STREETS OF NEW YORK CO.: Chicago, 21, week; Milwaukee, 28, 29, 30; Pullman, Oct. 1; Jackson, Mich., 2; Ann Arbor, 3, 4; Cleveland, 5, 6, 7; Erie, Pa., 8, 9, 10; Newcastle, 12; Youngstown, 13; Franklin, 14.
SPENCER'S IRISH ARISTOCRATS CO.: Painesville, O., 25, 26; Ashtabula, 28; Westfield, N. Y., 29; Tonawanda, 30; Lockport, Oct. 1, 2; Medina, 3.
STANDARD DRAMATIC CO.: Columbia, Pa., 24, 25, 26; Easton, 28, week; Towanda, Oct. 5, week.
SEYMOUR-STRATTON CO: Portchester, N. Y., 21, week.
TIN SOLDIER CO.: Boston, 21, two weeks; Philadelphia, Oct. 5, week; Baltimore, 12, week; Washington, 19, week; Pittsburg, 26, week.
THORNE'S HEARTS AND HANDCUFFS CO.: Chicago 21, week; Cincinnati, Oct. 5, week; Pittsburg, 12, week; Brooklyn, E. D., 19, week.
TONY HART: Jamestown, N. Y., 25; Erie, Pa., 26; Bradford, 28; Oil City, 29; Warren, 30; Newcastle, Oct. 1; Youngstown, O., 2; McKeesport, Pa., 3; Columbus, O., 7.
TWO JOHNS CO.: Streator, Ill., 24; Joliet 25; Pullman 26; Oshkosh, Wis., 28; Janesville, 29; Beloit, 30; Rockford, Ill., Oct. 1; Elgin, 2; Aurora, 3.
THOMAS W. KEENE: Buffalo, 24, 25, 26; Jamestown, Oct. 1.
THOMPSON DRAMATIC CO.: Warren, O., 24, 25, 26; Columbus 28, week; Indianapolis Oct. 5, week; Chicago, 12, week.
ULLIE AKERSTROM: Hartford, 21, week; Southbridge, Mass., 28, week; Newburyport, Oct. 5, week.
WORLD CO.: Milwaukee, 21, week; Chicago, 14, week.
W. E. SHERIDAN: Chicago, 21 week; Bloomington, 28, 29; Springfield 30, Oct. 1; Decatur, 2, 3.
W. J. SCANLAN: N. Y. City, 21, week; Brooklyn, E. D., 28, week.
WALLICK'S BANDIT KING CO.: Lock Haven, Pa., 24; Altoona, 25; Johnstown, 26; Pittsburg, 28, week; Beaver Falls, Oct. 5; Youngstown, O., 6; Canton, 7; Cleveland, 8, 9, 10.
WE, US & CO.: Cincinnati, 21, week; Pittsburg, 28, week; Akron, O., Oct. 6.
WAGES OF SIN CO.: Lowell, Mass., 24, 25; Chicago, 28, week.
WHOSE CAN IT BE CO. (Carroll's): N. Y. City, 7, three weeks.
WAITE'S COMEDY CO.: Coldwater, Mich., 21, week; Findlay, O., 28, week; Toledo, Oct. 5, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, 14, two weeks.
ARION BELL-RINGERS: Nickerson, Kas., 23, 24; Sterling 25, 26; Great Bend, 28, 29; Dodge City, 30.
ADAH RICHMOND BURLESQUE CO.: Milwaukee, 21, week; Sedalia, Mo., Oct. 7.
BENNETT-MOULTON OPERA CO.: Holyoke, Mass., 21, week; Worcester, 28, week.
BIJOU OPERA CO.: Alexandria, Va., 23, 24; Hagerstown, Md., 25, 26; Frederick, 28, 29.
BOSTON IDEALS: Portland, Me., Oct. 9, 10.
BLIND BOONE: Oskaloosa, Ia., 26, 27, 28.
CARLETON OPERA CO.: Philadelphia, Oct. 5, week.
CORINNE MERRIEMAKERS: Trenton, N. J., 21, week; Lancaster, Pa., 28 week; Norristown, Pa., Oct. 5 week Easton, 12 week.
CARRINGTON OPERA CO.: Chicago, 21, week.
COLLINS-MEADER OPERA CO.: St. Louis, 28, week.
EMMA THURSBY'S CONCERTS: Poughkeepsie, N. Y., Oct. 2.
EMMA ABBOTT OPERA CO.: Knoxville, Tenn., 21 to 24; Chattanooga, 25; Huntsville, Ala., 26; Memphis, 28; Savannah, Oct. 8, 9, 10.
FORD'S MIKADO CO.: Richmond, Va., 28, week.
GRAU'S COMIC OPERA CO.: Hopkinsville, Ky., 29; Chattanooga, Tenn., Oct. 1, 2; Charleston, S. C., 7, 8.
HOLMAN OPERA CO.: Toronto, 14, two weeks.
HOLLYWOOD OPERA CO.: Cedar Rapids, Ia. 24, 25, 26; Des Moines, 28, 29, 30; Council Bluffs, Oct. 5, week.
HARRIS' OPERA CO.: Waterbury, Ct., 21, week.
JUDIC: N. Y. City, Oct. 1.
JENNIE HOLMAN OPERA CO.: Springfield, Mo., 28, week.
LILLIAN RUSSELL: Cleveland, 21, week; Detroit, Oct. 1, 2, 3.
MCCAULL'S OPERA CO.: Pittsburg, Oct. 5, week.
MEXICAN ORCHESTRA: New Orleans, August 31, four weeks.
MINER'S MIKADO CO.: Philadelphia, 28, week.
MME. FRY'S CONCERTS: Ottumwa, Ia., 25.
MCGIBENY FAMILY: Corning, Ia., 24; Atlantic, 25, 26; Red Oak, 28; Plattsmouth, Neb., 29; Blair, 30; Council Bluffs, Ia., Oct. 1; Lincoln, Neb., 2, 3.
PYKE'S MIKADO CO.: Jersey City, Oct. 1, 2, 3.
ROSENFELD'S OPERA CO.: Indianapolis, 24, 25, 26; Chicago, 28, week.
REINHARDT OPERA CO.: Newark, O., 21, week; Dayton, 28, 29, 30.
THEODORE THOMAS' ORCHESTRA: Providence, Oct. 3.
THOMPSON OPERA CO.: Detroit, 21, week. Flint, Mich., 30. Elkhart, Ind., Oct. 6.
WILBUR OPERA CO.: Youngstown, O., 24; Bradford, Pa., 25; Jamestown, N. Y., 26; Hornellsville, 28; Binghamton, 29; Elmira, 30; Williamsport, Pa., Oct. 1; Lynchburg, Va., 12, week.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Burlington, Ia., 24; Springfield, Ill., 26; Chicago, 28, week.
BAIRD'S: Marshall, Tex., 24.
DUPREZ AND BENEDICT'S: Pulaski, N. Y., 25; Adams, 26; Syracuse, 28, week; Utica, Oct. 5, week.
HI HENRY'S: Dubois, Pa., 25; Renova, 26; Lock Haven, 28; Jersey Shore, 29; Milton, 30; Lewisburg, Oct. 1.
HEYWOOD'S: Wichita, Kas., 29.
HAVERLY'S: San Francisco, August 10, eight weeks.
KERSANDS': Ft. Scott, Kas., 25, 26.
LESTER AND ALLEN'S: Terre Haute, Ind., 26; St. Louis, 28, week; Indianapolis, Oct., 5, week.
MCNISH, JOHNSON AND SLAVIN'S: St. Louis, 21, week; Sedalia, Mo., 28; St. Joseph, Oct. 5.
MCINTYRE AND HEATH'S: Houston, Tex., 23, 24; Austin, 25, 26.
NEW ORLEANS: Cincinnati, 21, week.
RICE AND BARTON'S: Indianapolis, 28, week.
T. P. W.: Brooklyn, 28, week; N. Y. City, Oct. 5, week; Washington, 12, week.

VARIETY COMPANIES.

ALICE OATES: Buffalo, 21, week.
ALICE WALTON'S CO.: Newark, O., 24, 25; Dayton, 26; Indianapolis, 28, week.
ALL-STAR SPECIALTY CO.: Boston, 21, week.
BEEDLE-PRINDLE CO.: Mexico, Mo., 24; Moberly, 25; Huntsville, 26; Carleton, 28; Richmond, 29; Lexington, 30; Indianapolis, Oct. 1; Butler, 2; Rich Hill, 3; Nevada, 5; Carthage, 6; Clinton, 7.
BLAIR-SARGENT CO.: Laconia, N. H., 21, week; Suncook, 28, week.
COLLARS AND CUFFS CO.; Philadelphia, Oct. 5, week; Pittsburgh, 12, week.
CONNOR-COLLINS CO.: Indianapolis, 21, week.
CASTINE'S CO.: Syracuse, 21, week; Utica, 28, week; Albany, Oct. 5, week.
DAVENE'S ATTRACTIONS: Albany, 21, week.
HALLEN AND HART: Brooklyn, 21, week; Buffalo, 28.
HOWARD ATHENÆUM CO.: New Bedford, Mass., 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28; Chelsea, 29; Salem, 30; Lowell, Oct., 1; Portland, Me., 2, 3; Boston, 5, week; Providence, 12, week.
IDA SIDDONS' MASTODONS: Indianapolis, 28, week.
JONES-MONTAGUE CO.: Westerly, R. I., 25; Stonington, Ct., 26; Mystic, 28; Norwich, 29; New London, 30; Danielsonville, Oct. 1; Willimantic, 3.
LANG'S COMIQUES: S. Norwalk, Ct., 21, week; Norwalk, 28, week.
LEONZO BROTHERS: New Haven, Ct., 28, week.
LILLIE HALL'S CO.: Troy, 21, week; Rochester, 28, week.
LILLY CLAY'S GAIETY CO.: Providence, 28, week.
MARTINETTI BROTHERS: Wheeling, W. Va., 21, week; Beaver Falls, Pa., 28, 29; Newark, O., 30, Oct. 1; Dayton, 2, 3; Indianapolis, 5, week.
PAT ROONEY'S CO.: Cohoes, N. Y., 26; Philadelphia, 28, week.
REILLY AND WOOD'S CO.: N. Y. City, 21, week; Pittsburg, 28, week; Columbus, O., Oct. 5, week; Cincinnati, 12, week; Louisville, 19, week.
RENTZ-SANTLEY CO.: Providence, 21, week.
SID C. FRANCE: Hartford, 21, week.
SUYDAM'S CO.: Wilmington, Del., 28, 29, 30; Trenton, N. J., Oct. 1, 2, 3; Allentown, 5, 6, 7; Reading, 8, 9, 10; Pottsville, 12, 13, 14.
STAR SPECIALTY CO.: Boston, 21, week; N. Y. City, 28, week.
TONY PASTOR'S CO.: Pittsburg, 21, week; Columbus, Oct. 5, week; Baltimore 12, week; N. Y. City, 19.
WHITTONY CO.: Cleveland, 21, week; Chicago, 28, week.

MISCELLANEOUS.

DONALD MCKAY'S INDIAN TENT: Cincinnati, August 24, four weeks
HILDEBRAND'S EXPOSE: Knightstown, Ind., 24; Richmond, 25, 26, 27; Greenville, 28; New Paris, 29; Piqua, 30.
HOWORTH'S HIBERNICA: Torrington, Ct., 26; Thomaston, 28; Naugatuck, 29; Greenwich, Oct. 1; Portchester, 2; Stamford 3; N. Y. City, 5.
MIACO'S HUMPTY DUMPTY: Worcester, Mass., 21, week; Boston, 28, week.
MAURITIUS PANTOMIME CO.: Utica, N. Y., August 31, four weeks.
MORRIS' PARADOX: St. Joseph, 23 to 26; Kansas City, 28, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Lafayette, Ind., 21, week; Peoria, Ill., 28, week; Springfield, Oct. 5, week; Decatur, 12, week; Quincy 19, week; Leavenworth, Kan., 26, week.
TONY DENIER: Rockford, Ill., 24; Freeport, Ill., 25; Dubuque, Ia., 26.

CIRCUSES.

ADAM FOREPAUGH'S: Emporia, Kas., 24; Newton, 25; Wichita, 26; Wellington, 28; Winfield, 29; Independence, 30; Parsons, Oct. 1; Joplin, Mo., 2; Fort Scott, Kas., 5; Holden, Mo., 6; Sedalia, 7; Lexington, 8; Booneville, 9; Moberly, 10; Richmond, 12; Carrolton, 13; Brunswick, 14; Columbia, 15; St. Charles, 16.
BARNUM'S: Sharon, Pa., 24; Pittsburg, 25, 26; Altoona, Pa., Oct. 6.
BARRETT'S: Atlanta, Tex., 24; Marshall, 25; Longview, 26.
BUFFALO BILL'S WILD WEST: Pittsburg, 21, week; St. Louis, 28, week.
BRISTOL'S EQUESCURRICULUM: Lewiston, Me., 21, week; Gardiner, 28, week; Holyoke, Mass., Oct. 5, week.
COLE'S: Marion, N. C., 24; Hickory, 25; Statesville, 26; Salisbury, 28; Salem, 29; Danville, Va., 30; Reidsville, N. C., Oct. 1; Durham, 2; Raleigh, 3; Henderson, 5; Weldon, 6; Tarboro, 7; Wilson, 8; Goldsboro, 9; Wilmington, 10.
DORIS': Louisville, 27.
O'BRIEN'S: Philadelphia, 21, week.
ROBINSON'S: Fargo, Dak., 30.
SELLS': Brownsville, Tenn., 24; Paris, 25; Clarksville, 26; Henderson, Ky., 28; Madionville, 29; Hopkinsville, 30; Springfield, Tenn., Oct. 1; Central City, 2; Owensboro, Ky., 3; Russellville, Tenn., 5; Glasgow, 6; Bowling Green, Ky. 7; Franklin, Tenn., 8; Gallatin, 9; Nashville, 10; Columbia, 13; Pulaski, 14; Decatur, Ala., 15; Birmingham, 16; Tuscaloosa, 17; Vicksburg, Miss., 19; Jackson, 20; Meridian, 21.
VAN AMBURGH'S: Youngstown, O., 24; Newcastle, Pa., 25; Mercer, 26; Warren, 28; Cuba, N. Y., 29; Cattaraugus, 30.

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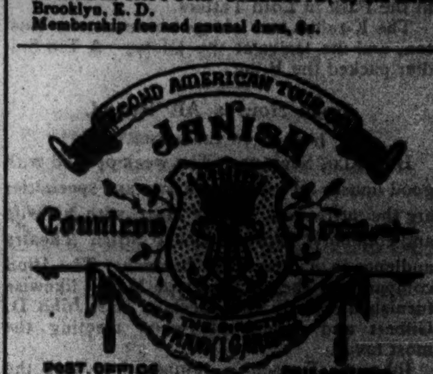
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TELEGRAPHIC NEWS.

Lizzie Evans in the Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Sept. 23.—At the Chestnut Street Theatre, on Monday night, Lizzie Evans made her first appearance as Florette in Con T. Murphy's comedy of the same name. She was warmly greeted by a very large audience and several times called before the curtain. The impression made was very favorable. The supporting company was very fair, but we cannot help but wish we might see them all in a better play.

The various houses throughout town were good, and this week promises better business than the last.

Good Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Sept. 23.—The largest first-night of the season greeted Featherbrain at the Boston Museum. Played splendidly. May Davenport had a warm reception.

Dan Maguinnis had an enthusiastic reception at the Park in Lord Tatters.

The Kiralfys had a large house at the Boston, and the Dalys at the Globe. A Tin Soldier packed the Bijou.

Good Houses All 'Round.

[SPECIAL TO THE MIRROR.]

BUFFALO, Sept. 23.—The week opened with good houses all 'round. Variety and specialties are the attraction. Tony Hart, with his wife and company, kept the Court Street Theatre audience in a roar with Buttons. The Bluff company, at the Academy of Music, likewise furnished comedy and specialty acts. John D. Gilbert and Frank Heywood meeting the most favor.

John A. Ransone's combination had the "standing room only" sign out at the Museum.

The Adelphi had full houses to open the week.

Kate Claxton Opens Her Season.

[SPECIAL TO THE MIRROR.]

FALL RIVER, Mass., Sept. 23.—Kate Claxton opened her season at the Academy, Monday night, in Called Back. Good house. The performance ran smoothly for a first-night. Miss Claxton, as Pauline, retains much of her old character in the Two Orphans, but we think there is an improvement. The Gilbert Vaughn of Charles A. Stevenson was good in looks and fair in acting. Alexander Salvini as Paolo Macari was very fine.

Smoky City Openings.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Sept. 23.—Evans and Hoey presented their Parlor Match at the Opera House on Monday evening to a very good audience.

The venerable Couldock appeared at Library Hall in The Willow Copse to a large house. The piece was very handsomely mounted.

At the Academy Tony Pastor appeared to an audience that filled every part of the house.

Harris' Museum contained a large audience to welcome back Tannehill's Fun on the Bristol.

Chalet's new Museum on Sixth street was opened on Monday. Very large and enthusiastic audience.

Buffalo Bill's two performances yesterday and to-day netted him way up in the thousands.

Warren W. Ashley, of the Fun on the Bristol party, is ill. He did not appear on Monday.

Sydney's Turn of Luck.

[SPECIAL TO THE MIRROR]

LOUISVILLE, Sept. 23.—Rosenfeld's Mikado opened at Macauley's to a big Monday night house. Taken altogether it is the best performance yet given here of the popular opera. It was richly mounted and went with a "go."

Uncle Tom's Cabin at the Museum drew well, and the Grand had a full house. Jaquarine proves a big card. The Masonic is closed.

Barnum's Circus Shaken Up.

[SPECIAL TO THE MIRROR.]

TITUSVILLE, Pa., Sept 23.—A cyclone struck Barnum's Circus, on exhibition here yesterday afternoon, injuring about twenty spectators, but none fatally. Accident prevented the evening performance.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, Sept. 23.—The Kindergarden company began a week's engagement at Low's Monday night before a good house. Mlle. Rhea and company opened at the Providence for the week Monday evening before a fair-sized audience. The Theatre Comique, as usual, was packed at the matinee and evening performance. Kit did not draw a very large audience at the Sans Souci Garden.

WILMINGTON, Del., Sept. 23.—Alice Harrison in Hot Water Monday night to a good house. Miss Harrison made a decided hit.

ROCHESTER, Sept. 23.—Joaquin Miller's '49 was presented at the Academy on Monday and Tuesday by Louden McCormack's company to fine houses. Blanche Vaughn, as Carrots, made a decided hit, and was greeted with enthusiastic applause. At the Grand, A Prisoner for Life is doing only fairly. The Just Around the Corner company, at the Casino, is pulling good-sized audiences. Theodore Thomas is announced for a grand subscription concert in our City Hall Oct. 15.

NORTHAMPTON, Mass., Sept. 23.—The Hungarian Band gave its farewell concert in New England at the Opera House on Monday night to a large audience.

SPRINGFIELD, Mass., Sept. 23.—J. B. Polk, in Mixed Pickles, had a good house Monday night, and kept it in an uproar of laughter with two hours and a half of mirth-provoking pranks and comicalities generally. Everybody was well pleased. Supporting company excellent.

HARRISBURG, Pa., Sept. 23.—Lester and Allen's Minstrels opened their season Monday night. The business done was fairly good, the management making the mistake of showing their chief attraction, John L. Sullivan, in the street parade—a mistake they are not likely to repeat. The performance is one of the very best of the kind, and made an instantaneous

CINCINNATI, Sept. 23.—Dore Davidson's drama, Lost, turned hundreds away Sunday, at both matinee and night. Drama a big hit here.

GALVESTON, Texas, Sept. 23. — Season opened Monday night with McIntyre and Heath's Minstrels. Packed house. Biggest hit ever made by a minstrel company here. Receipts over $900. H. GREENWALL.

NEWPORT, R. I., Sept. 23.—Zozo drew good houses on Monday and Tuesday nights. Fine spectacle; numerous recalls.

PITTSBURG, Pa., Sept. 23 —Business enormous here; turning crowds away.
TONY PASTOR.

CHARLESTON, S. C., Sept. 23 —A large and responsive audience greeted Thorne's Black Flag company, which opened our regular season Monday night. If the opening performance may be taken as a criterion, this season will be conspicuous as one of the most brilliant in the annals of the Academy.

ALEXANDRIA, Va., Sept. 23 —The Bijou Opera company, with Adelaide Randall as prima donna, opened here on Monday night in The Mikado, and achieved a brilliant success.

Adrienne Lecouvreur.

Passing through a narrow and crooked street of Paris, the Rue Ferou, on the southern side of the Seine, late in a Winter evening in 1710-11, one might have been taken aback, if not seriously alarmed, by a tremendous roar of applause from behind the closed windows of a grocer's shop. It is of importance to inquire into the cause of that unexpected demonstration. Eight years previously, be it premised, a hatter of Fismes, having failed in business there, came to Paris with four children, the eldest of whom, Adrienne, born in 1690, had shown a marked aptitude for reciting scraps of dramatic poetry. Establishing himself in the Faubourg St. Germain, within a few minutes walk of the Comedie Française, he prospered to a greater extent than he could have anticipated, and Adrienne often found herself by his side in one of the two theatres which the King permitted to exist in the capital. For the drama pure and simple, as may be supposed, she soon evinced a decided preference. No pleasure was comparable in her eyes to the performance of a tragedy by his Majesty's players, and the blood would rush to her face as, in the grandiose style recently introduced, they rolled forth the inimitable tirades of Corneille and Racine. Might she not aspire to a place among the daughters of Moliere? Might she not eclipse the too theatrical Duclos by adopting the comparatively natural method of Ponteuil? Eventually, with her father's consent, she joined a band of young persons who played tragedy and comedy in private houses to gatherings of their friends. Fortified by a little experience, she appeared as Pauline in Polyeucte on a stage improvised in the grocer's shop in the Rue Ferou, and the burst of enthusiasm referred to was evoked by her impersonation of that supremely difficult character.

Hearing of this achievement, Madame la Presidente Lejay, a well-known votary of fashion, invited the amateur players to perform Polyeucte and Le Deuil at her house in the Rue Garanciere. Brilliant, indeed, was the audience she collected to witness their efforts. Members of the proudest families in France occupied the foreground in the parterre, while a few distinguished men of letters and actors were to be seen in the rear. If some of the company on the stage grew nervous on facing such an assemblage, as they probably did, they lost by contrast with the heroine of the hour. Barely twenty-one years of age, yet quietly confident in herself, Adrienne Lecouvreur—for that was her full name—went through her trying task with an earnestness and grace which, though unaccompanied by much of the art required to express her ideas, could not fail to create a profound impression. But the professional actors present were struck with more dismay than admiration. By tolerating such performances, they thought, the Comedie Francaise, already weakened by the rivalry of the Opera and the Theatres de la Foire, would experience further injury. Consequently, leaving the house at the end of Polyeucte, they were so far unmindful of the laws of hospitality as to have an interview with the Lieutenant of Police on the subject. D'Argenson's stern face seemed to become sterner when he heard their complaint. Madame Lejay was doubtless a very estimable sort of lady, but the exclusive privileges conferred upon the Comedie Française by the royal decree of 1680 must be upheld at all hazards. He gave orders that the performance in the Rue Granciere should be stopped without delay. In the space of a few minutes, just as the curtain was about to rise on Le Deuil, these orders were delivered to Mme. la Presidente by an exempt and other officers of police. Expostulation being useless, the preparations for the afterpiece had to be abandoned, however eager the majority of the audience may have been to see whether Mlle. Lecouvreur was as much at home in comedy as in tragedy.

Fired by their success, the amateurs obtained possession of a building in the enclosure of the Temple, beyond the jurisdiction of the terrible Lieutenant of Police, and there represented Polyeucte with daily increasing effect. Meanwhile, it appears, Mlle. Lecouvreur had recourse for technical instruction to the actor Legrand, who eked out his income from the Comedie Francaise by preparing young persons of both sexes for the stage. Laplace, in his collection of things not generally known, gives an entirely erroneous account of the relations between the master and the pupil. Legrand, it is here stated, was suddenly deserted by a young and pretty mistress, for what reason he could not divine. Dining with the Marquis de Courtauvaux a month afterward, he found her at the head of his host's table, apparently without a pang of remorse for her infidelity. Never deficient in self-possession, he allowed no sign of surprise or mortification to escape him, and, after remaining in the house until a late hour, asked the Marquis and his new acquaintance to dine with him on a specified day. Both came; and the lady had the mortification to discover that Legrand, far from having taken her infidelity to heart, had already put in her place a girl much superior to herself in looks, taste for dress, charm of conversation, and also a sort of merry impudence. Laplace supposes that this girl was no other than Adrienne Lecouvreur. In point of fact, however, she was the daughter of the dramatist-player's laundress, and was as different from the earnest-minded young actress of the Temple as anyone could be. For the rest, Adrienne did not remain under the tuition of Legrand very long. Her comrades having quarrelled among themselves, as amateurs often do, she became a player by profession, chiefly at the theatres in the east of France, with a determination to lose no opportunity of fitting herself for a triumphant career at the Comédie Francaise.

Idolized by the playgoers of Strasburg, where her gifts first found full expression, Adrienne Lecouvreur began a debut in Paris on the 14th of May, 1717, as Monime in Mithridate. Every corner of the house was occupied, for many persons remembered the girl whose performances in the Rue Ferou and at Madame Lejay's were so rich in promise of future excellence, and her career in the North-east had of late been too brilliant not to be heard of in the capital. High-flown as they may have been, the expectations thus aroused were rather exceeded than disappointed. From the moment she came on the stage a species of enchantment stole over the audience. In herself, for one thing, she was a vision of grace, Her countenance had an almost ideal beauty; her dark eyes glanced from one personage to another with peculiar force of expression; her figure, if not so tall as might have been wished, was symmetrical enough to delight a painter or sculptor. And the favorable impression produced by her external advantages appreciably deepened as the performance went on. Her style of elocution had little or nothing of the stiltedness and formality still cultivated at the theatre. Breaking the measure of her verses, though not without giving to each its full weight and meaning, she steadily aimed at the highest degree of natural truth under the conditions by which the tragic player was then fettered. Her action, too, was marked by the most dignified and fascinating simplicity. Five or six years previously this method would have created a dangerous prejudice against her, but the efforts of Quinault-Dufresne to introduce it had already begun to take effect, and a new susceptibility to its attractions went with a necessary admiration of the young actress' moral courage to facilitate her progress. It soon became evident that in her a worthy successor to Desœillets and Champmele had arisen. Her acting was rich in qualities seldom found in combination—judgment, sensibility, taste, the art of concealing art, and last, but not least, a peculiar warmth of imagination. Burst after burst of applause rang through the theatre, and no such tumult of enthusiasm as that which followed the descent of the curtain had been witnessed there for many years. Nor did the heroine of the night fail to confirm the advantage she had gained. Feeble in body, yet able to deliver with superb effect such passages as Camille's imprecation against Rome, she went from triumph to triumph, associated her name with a large variety of characters in tragedy, and became the most popular member of a company in which the highest histrionic capacity of the nation was supposed to be represented.

Mlle. Lecouvreur occupied this proud position for thirteen years, succeeding from the outset in raising the social status of the actress to a higher point than it had yet reached, If anything, her fame was greater after the beginning of 1720, when Michel Baron, the most illustrious player of the Golden Age, returned to the theatre. Each sought to outvie the other, and the result of the comparison between them was seldom to the disadvantage of the younger. In new plays, as may be supposed, Adrienne found less inspiring employment than in the established repertoire. None of the dramatists who flourished in her time came up to the level attained by Corneille and Racine. But Voltaire's Herode et Marianne, at least in the form it ultimately assumed, enabled her to achieve a triumph not soon to be forgotten. It was expressly for her that he wrote this impressive tragedy, and there is reason to believe that she once joined him in the country for the purpose of possessing herself of his ideas as to how the principal character should be played. "Pay a visit," he writes from Rouen to his friend Thierjont in Paris, "to Mlle. Lecouvreur, and tell her that if she is to drink asses' milk this season she must hasten her journey. Do not forget to add that I am delighted at the prospect of spending a little time with her." Illness caused her to defer again and again the production of the piece. "I am sadly afraid," the poet writes to another of his multitudinous correspondents, "that Mlle. Lecouvreur will not be equal to the task of playing Marianne. She loses blood to an extent which terribly weakens her fragile body." Early in 1724, however, the tragedy was brought out at the Comedie Francaise, Adrienne and Baron representing the principal characters. It then failed; but Volaire was so quick to perceive and remedy its defects that in the following year it met with a very different reception. "The crowds which besiege the theatre," says the *Mercure*, "are astonishing. Two-thirds of the boxes are always let in advance. The spectator is interested, moved, and often lost in admiration," thanks in a large measure to the acting of Mlle. Lecouvreur as the heroine. Nor was this the only occasion in which she gave Voltaire the benefit of her talents. In 1726, though less fitted for comedy than tragedy, she imparted a new charm to his little court piece, L'Indiscret, by a refined and sparkling impersonation of the lady who punishes a boastful lover by deserting him.

Mlle. Lecouvreur died in the spring of 1730, in the fortieth year of her age. The circumstances attending the event have so often been distorted by fiction that it may be well to set them forth with particular care. Falling scarcely below accepted standards of morality in those days, she was the mistress of Maurice de Saxe, the only man, we are assured, to whom she ever gave her affections. Her very soul seems to have been centered in this unscrupulous but fascinating soldier. For him no act of self-denial on her part could be too great. In 1726, when he needed money to support his pretensions to the duchy of Courland, she sold her plate and jewels to send him 40,000 livres, though well knowing that her chances of getting back the money were at best slight. Even the remembrance of this generosity, however, could not prevent the future Marshal from inflicting upon her what he must have known would be a death-stab. He allowed himself to be drawn away from her by the Princesse de Bouillon, who was equally captivated by his manly graces, and who, as indifferent to considerations of family as to those of self-respect, became his acknowledged mistress. One evening, perhaps wishing to exult over the anguish of the actress, this high-born lady presented herself in the stage-box at the Comedie Francaise during a performance of Phedre. Maddened by the sight of her victorious and smiling rival, Mlle. Lecouvreur, then in the third scene of the third act, turned full upon her in delivering the lines:

Je sais mes perfidis,
Œnone, et ne suis point de ces femmes hardies
Qui, goutant dans le crime une tranquille paix,
Ont su se faire un front qui ne rougit jamais.

Many of the audience, aware of the relations in which they stood to each other, broke into a roar of approving applause; and the Princess, incensed at the application to her of such lines, abruptly left the theatre. But the excitement of the scene was too much for a frame so enfeebled by consumption and grief as that of Mlle. Lecouvreur. Not long afterward, on March 15, she unconsciously took a final leave of the Comedie in Œdipe and Le Florentin, struggling in each piece against manifest pain. Five days after that, at her house in the Rue Marias St. Germain, she died *comme une chandelle*, with Voltaire at her bedside. If a rumor of the time had had any foundation, the Princesse de Bouillon, in revenge for the indignity put upon her in the theatre, had sent her, by a petit Abbe, a box of poisoned confectionery, which she unsuspiciously ate; but Voltaire, who had the body opened, explicitly tells us that the story was destitute of truth.—*The Theatre.*

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Frank Gardner has kindly released Willis Ross from a contract as business manager of Mme. Janish. Private business prevents Mr. Ross from travelling for the present.

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Tom Hamblin's Days.

Mr. Charles Gayler sat in a down-town restaurant gazing out of an open window. He was smoking a fragrant Perfecto, and digesting a delicious mutton-chop washed to its place by a bottle of Bass' ale. A friend interrupted his reverie by a jocose remark. Gayler shook his leonine head and heaved a sigh. "I was thinking of poor Tom Hamblin," he said. "There were eight of us who were in the habit of dining together at Windust's every Saturday afternoon—Tom Hamblin, then manager of the Bowery Theatre; Tom Placide, the comedian; John Brougham, Charles Walcott, Sam Nichols, of the *Sunday Mercury;* James H. Otis, of the *Express;* Lewis Gaylord Clarke, of *The Knickerbocker;* Colonel Porter, of *The Spirit;* "Pop" Richard, publisher of *The Spirit*, and myself. They're all gone," with another deep sigh, "and I'm here alone. We usually sat down about 2 o'clock, and after dinner played whist till 9. Then we adjourned to the hospitable mansion of the noted Pat Hearne, who lived in a building with a marble stoop, opposite Niblo's. Pat himself did the honors at the head of a bountiful supper table in his private apartments. What cheerful dinners they were, and what jolly, sociable suppers! Songs, jests and stories went round, and the Sabbath was broken before the good fellows parted."

There was moisture in Gayler's eyes as he continued. "Yes, they are all gone now but me! Placide committed suicide in his barn at Toms River, N. J., rather than endure the agony of a smoker's cancer. Walcott, the genial friend and charming actor, died of consumption. Nichols was run over by a Third avenue car after leaving us, in the best of spirits, one night after our usual supper. Porter went to his long home shortly afterward, and Otis and Clarke soon followed him. Pop Richard did not long remain behind. Hamblin was the first and John Brougham the last to go.

"At one of our dinners we received the sad information that Hamblin had gone from the theatre the night before indisposed, and would not be able to join us. His place at the table was taken by Nichols. But we all missed glorious Tom that day. Much of the talk around the table was about him. You never saw him, did you? Well, he stood over six feet in his stockings and was splendidly proportioned. His fine Roman head was covered with short, clustering curls, once raven black, but then flecked with white. His small eyes sparkled beneath a high, broad forehead like blazing coals. His voice was somewhat impaired by asthma, but was still deep, vibrating and musical. With the exception of Forrest's voice it was the finest I have ever heard on the stage. Hamblin was an excellent actor of the Kemble school. Old New Yorkers who have seen him in Coriolanus, Damon, Virginius, Rienzi, Arbaces, in The Last Days of Pompeii, Norman Leslie and similar characters, will never forget him. He was by all odds the handsomest Hamlet I ever saw.

"His first wife was Miss Blanchard, who came to this country with him. She was a beautiful English woman, of the blonde type, and a charming actress. In a few years there was discord between them, and they separated, causing a great deal of gossip and scandal. He shortly after married a second wife, a Miss Vincent, who procured a divorce from him. She subsequently married an actor named Charles.

"About the year 1840 Mrs. Shaw came to America. She had been an amateur actress in London, a Miss Tomlinson, and just before coming to America had married a tall, handsome man, Edward Shaw, a surgeon, whose mother kept the Victoria Hotel.

"Mrs. Shaw was one of the most beautiful women, and one of the finest actresses, who ever trod the stage. She first appeared at New Orleans, under the management of Ludlow and Smith, and subsequently at the old Park Theatre, where, if I remember correctly, she made her debut as Constance, in Knowles' Love Chase, followed by a round of comedy and tragic characters, alternating Beatrice with Lady Macbeth and Rosalind. She took the town by storm. After a most successful engagement at the Park she repeated her triumphs at the Bowery, and subsequently became permanently attached to that house. She appeared in a number of dramas written by Louisa Medina, who was the most prolific and successful playwright of her day. Her principal works were adaptations from Bulwer's 'Last Days of Pompei,' 'Rienzi,' 'Ernest Maltravers,' 'Alice,' and from a novel called 'Norman Leslie'—by an author whose name I cannot now recall—founded on the murder of a young lady whose body was discovered in the old Manhattan reservoir, which was located in Thirteenth street, near Fourth avenue. This last play was magnificently produced by Hamblin and had a run of about three weeks—a long run for those days.

"During Mrs. Shaw's engagement at the Bowery Theatre, Shaw began divorce proceedings against her, Hamblin being made co-respondent. The case never came to trial, however, as it turned out that Shaw had been twice previously married, both wives being living at the time of his marriage to Miss Tomlinson. So his last marriage was declared null and void and Mrs. Edward Shaw became Mrs. Thomas H. Hamblin.

"The Bowery was a favorite house, and its manager one of the best known and most popular men in the city. His illness attracted public attention, and much sympathy for him was expressed. Day after day went by, and Tom grew worse and worse, and at last, when we called at his house in Broome, on the corner of Crosby street, we were not allowed to see him. Watchers from the Bowery and some of the other theatres sat by his bedside night after night. He grew weaker and weaker, and the hopes of his friends began to fade.

"One Saturday night we were at Hearne's, as usual. The viands were hardly tasted. There were no jolly songs, no laughter, no stories We sat in almost solemn silence, for we felt that poor Tom's end was near. About 11 o'clock a messenger came, bearing the sad tidings that Hamblin was dying, and requesting us to go to him, as he wished to see his old friends once more. You may be sure we were not long in obeying the summons, and were soon standing by his bedside. But too late! He had just breathed his last, and lay dead before us. James Dunn and Edward Lamb, members of the Bowery company, who had received his last sigh, were weeping over the body The bright eyes were closed forever; the voice which had charmed thousands was dumb; the splendid brow was marble pale.

"In a short time the undertakers came, and we retired to another room, where we spoke in whispers of him who was gone. When the undertakers retired we were invited to return to the room in which the body lay. As we stood around the lifeless form, silent and sad, Judge Phillips and the elder Wallack joined us. Several other prominent members of the theatrical profession came in, for the news of Hamblin's death spread rapidly to all the theatres.

"A servant announced that Mrs. Hamblin was coming. In a few moments she appeared upon the threshold, dressed in sombre black velvet. She wore a small lace cap, with long broad bands which came down the side of her wonderful face, and were joined under her chin, reminding one forcibly of the portraits of Mrs. Siddons as Lady Macbeth. Her tall, majestic figure was drawn up to its full height. Her face was pale. Her magnificent eyes were full of expression. One arm was crossed upon her waist, while the other hung by her side. As she stood in the doorway thus she made a picture I shall never forget. She only paused for a moment, and then with a slight inclination of the head she swept into the room. We fell back to give her way. She halted at the foot of the bed and stood there for some moments with folded arms, gazing into the face of her dead husband. Nothing was heard but the breathing of those who were present. At last she broke the silence. In measured tones, in a full, clear, well-modulated voice, without a tremor and slowly moving her head up and down, she said:

"'Tom Hamblin, never—in all your life—have you looked so beautiful—to me as you look now—lying there dead!'

"The calm, measured words thrilled us all. A cold perspiration broke out all over me as I stood gazing at her. She still kept moving her grand head to and fro. None spoke, none moved. Presently she unfolded her arms and let them fall by her side, and then, in an entirely different tone, she said, almost lightly:

"'Well, I haven't shed a tear for you yet, Tom; but when they are ready to come I suppose they will come.'

"Then she glanced around the room, as though noting the faces there, and, with a slight inclination of her head, she said, 'Good evening, gentlemen,' and swept out of the apartment.

"The funeral occurred a few days afterward, and was largely attended. Mrs. Hamblin and her children accompanied Tom to his last resting-place. As she entered the carriage, dressed in deep mourning, and still wearing the broad white bands around her face, I saw that her eyes were still unwet by tears."

Apply the Scales.

We can readily understand how an actor meditating matrimony with a professional may ponder on certain properties which may be desirable in his future consort. Countenance, expression, stature, avoirdupois must or may be taken into account.

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The important question in all matters is, therefore, What weight does he wield? This applies to Church and State, theatre and forum, and now, in this latter day, has arisen a wise man who applies this unfailing test to matrimony—so that whoever seeks to be yoked has only to secure so many reciprocatary pounds, and the thing is done to a nicety.

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